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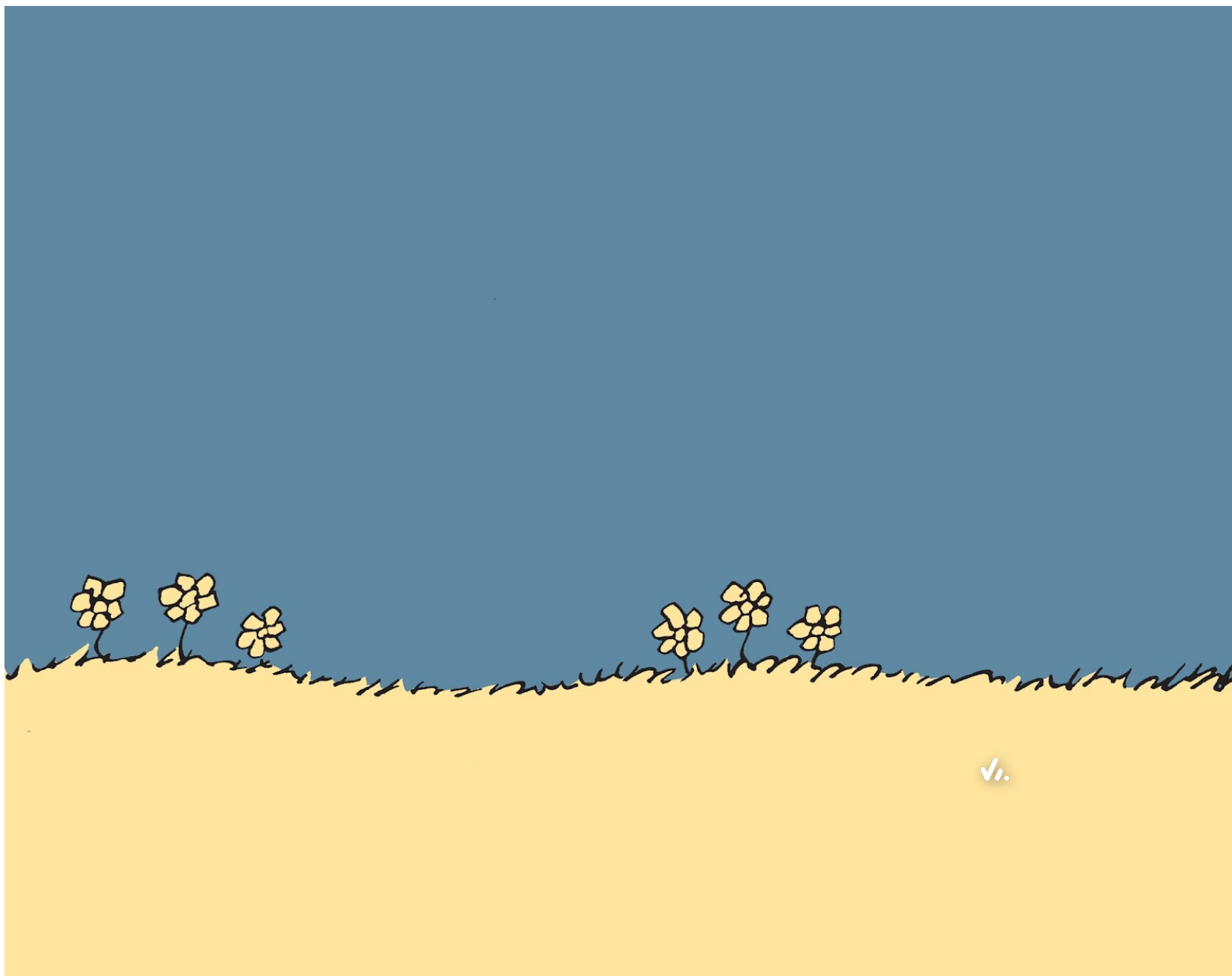
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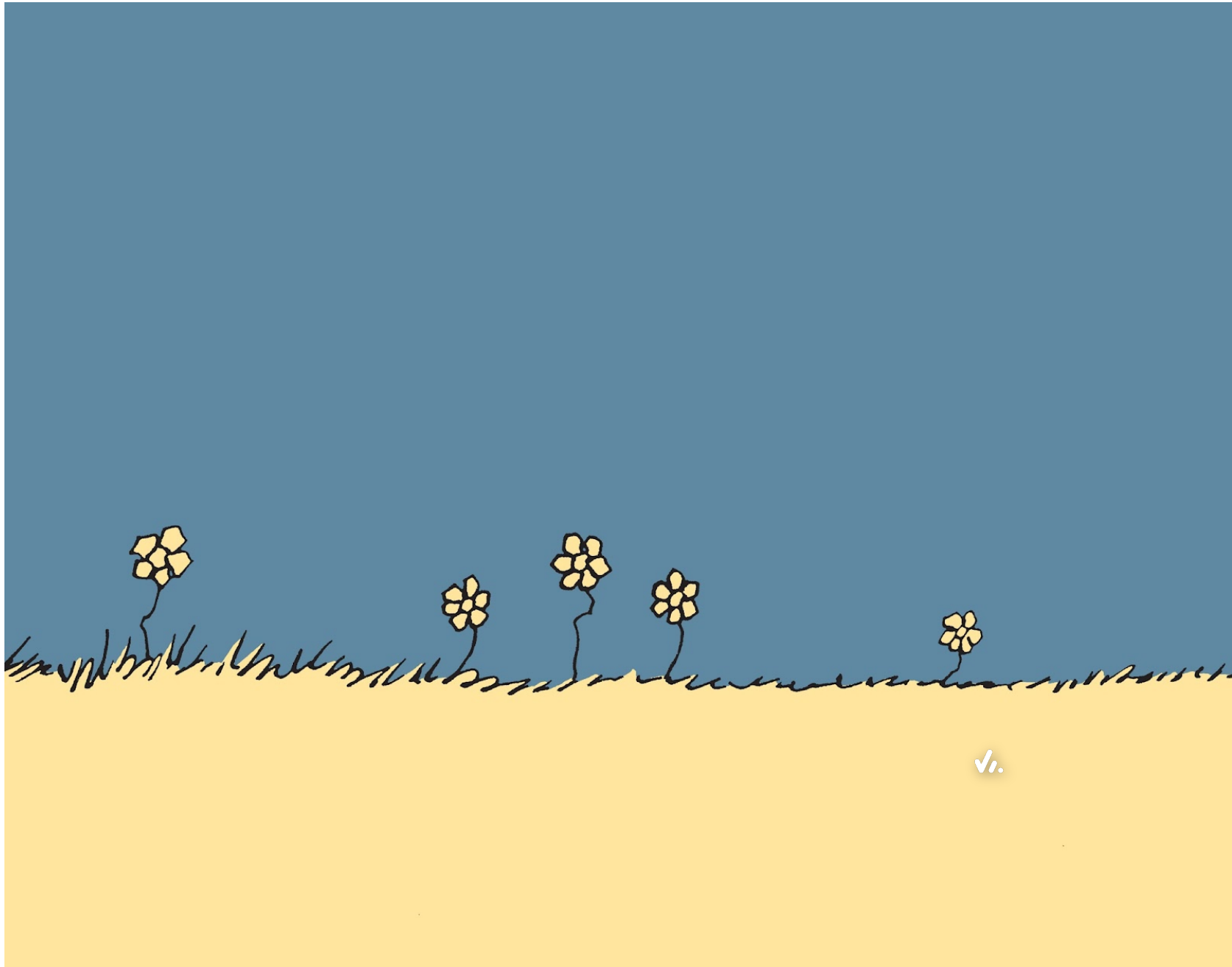




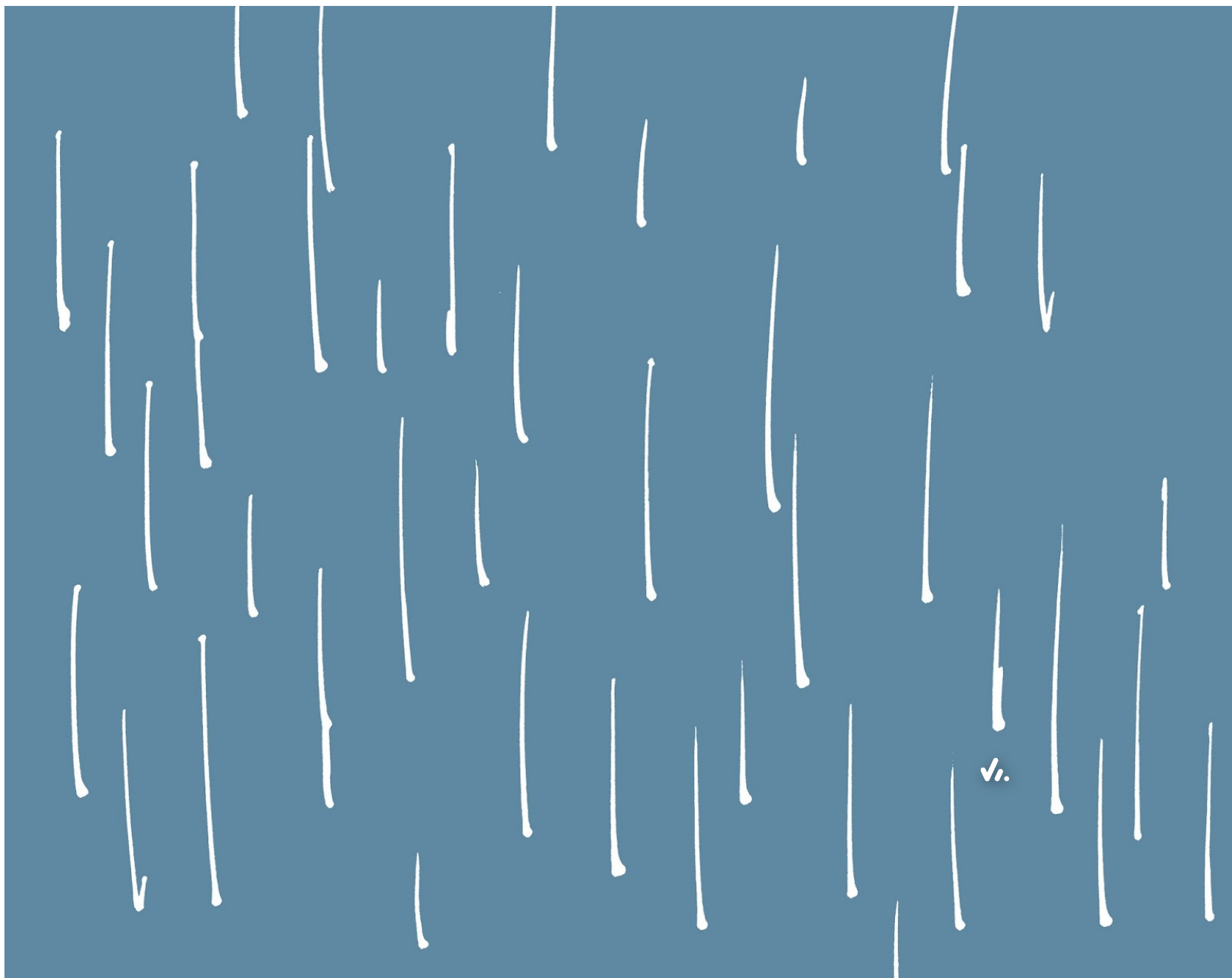


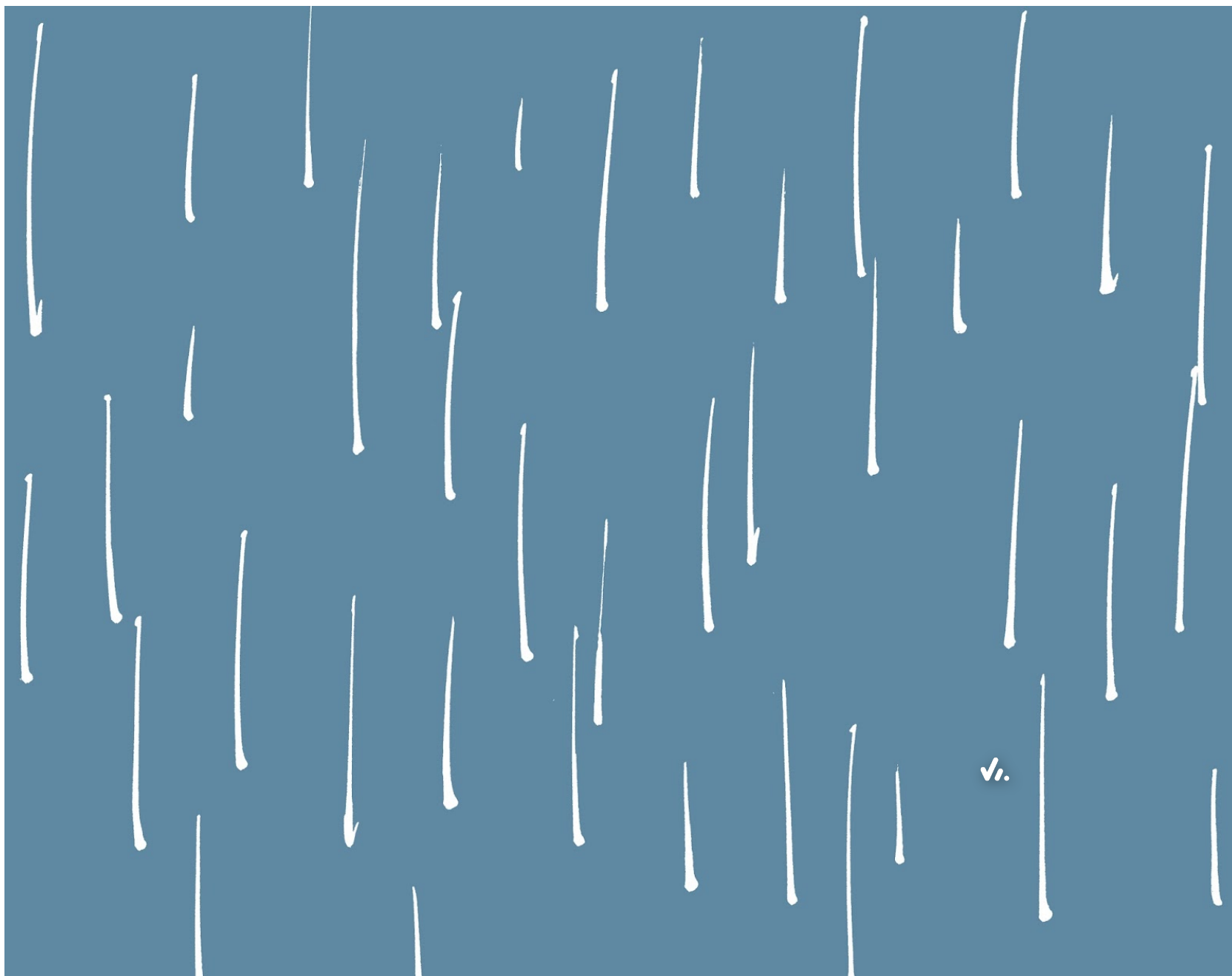














THE COMPLETE PEANUTS

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CHARLES M. SCHULZ

THE COMPLETE
PEANUTS

1993 TO 1994



"I LOVE TO COME OUT HERE TO
MY SNOW COVERED PITCHER'S
MOUND AND RELIVE ALL
THOSE GOOD MEMORIES.."

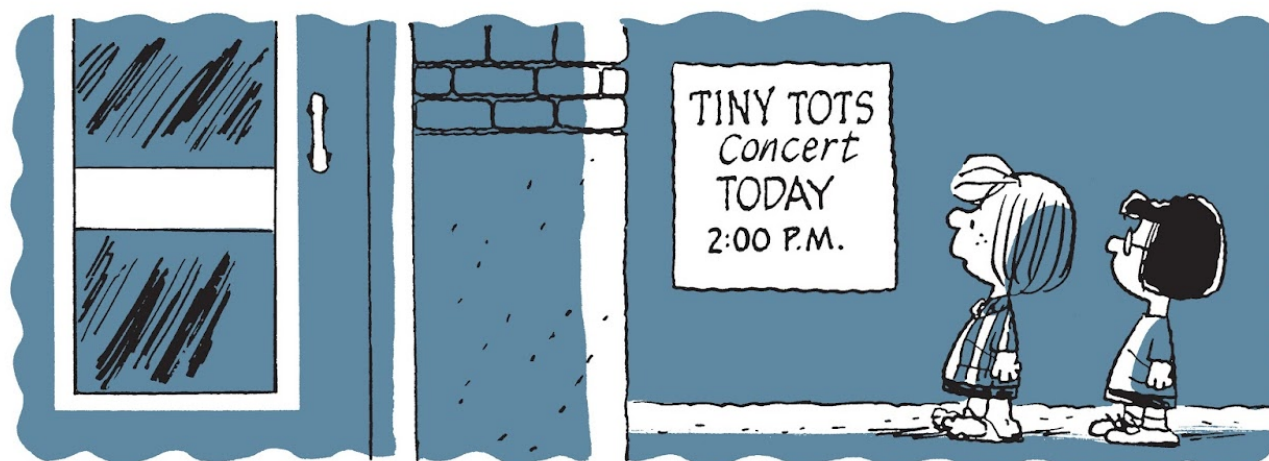
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Charles M. Schulz in his home studio at the drawing board, Santa Rosa, California, mid-1990s: courtesy of the Charles M. Schulz Museum.





FOREWORD by JAKE TAPPER

When I was a little boy, my mother worried about how much I loved *Peanuts*. Specifically, she fretted that I identified too closely with Charlie Brown.

In retrospect, my *Peanuts* preoccupation was mostly motivated by a love of cartooning and my appreciation for Charles “Sparky” Schulz’s sense of humor and graphic skill. But I don’t want to dismiss my mother’s concerns, because they weren’t without merit.

While other cartoon characters’ “humor” was rooted in gluttony (Garfield, Hagar the Horrible) or mischief (Dennis the Menace), Charlie Brown’s defining characteristic has been for decades his insecurity.

And that, yes, I could relate to. I suspect most of us can, even though insecurity is something we all so rarely discuss.

It’s hardly an original observation to suggest that *Peanuts* is so popular not because Charlie Brown is a loser whom we all deride, but rather because he’s someone to whom we can all relate. Whose life has not included an unattainable love like the little red-haired girl? Who does not have a kite-eating tree lurking, existentially? Who does not return, on blind faith, time after time, to try to kick that football?

But the thing about Charlie Brown: he’s not a loser.

Charlie Brown, when all is said and done, is a winner. Yes, he has struggles and insecurities,

disappointments and dark voices in the middle of the night, as do we all. And yes, he's a C-student (not unlike some Presidents.) But Charlie Brown has a good life and a loving family. He has friends. A sister who adores him. A fun dog who depends upon him. He's the manager of his baseball team. And while he might be either blissfully unaware or not interested, there are plenty of girls who seem to dig him.

Charles Schulz himself was a winner, though how much he let himself enjoy his tremendous bounty is debatable. Interviews with him are a mix of confidence and doubts. The man revealed is both assured of his achievements in the popular culture, while also longing for Olympian heights he cannot reach as well as his own metaphorical "Rosebud" sleds from his past.

Schulz's farewell to his mother, on her cancer death bed in 1943, was a heartbreak that never healed. Then just 20, a soldier shipping to Europe but home with a day pass from Fort Snelling, Sparky visited his mom and before he left heard her say "Goodbye, Sparky. We'll probably never see each other again." He would later suggest that he never fully recovered from that moment.

For all the talk of his loneliness and anxiety, Schulz was not without ego; he fully understood what he had accomplished. Some have portrayed this as a

contradiction, but it isn't. The ghosts that haunt us from our past — bullies, a parent's sudden and early death, rejections romantic and professional — do not vanish upon success. Making the *Forbes* list did not bring Schulz's mother back to life. High ratings for his TV specials did not make Donna Mae Johnson, the actual little red-haired girl, accept his marriage proposal.

"I can think of no more emotionally damaging loss than to be turned down by someone whom you love very much," Schulz told one biographer. "A person who not only turns you down, but almost immediately will marry the victor. What a bitter blow that is."

Of course one has to wonder how much Schulz nurtured that red-haired loss for the sake of his art. After all, as

Schulz once quipped to the actual Shermy, "I got my money's worth out of that relationship."

It is indeed this laying bare the disappointments of life upon the page that makes *Peanuts* so resonant. We tend not to discuss our feelings of inadequacy, our fears of others' distaste for us. To do so, we are taught, is weak. And so the charade continues.

And, though I confess that I'm happy that my son identifies more with Snoopy than with his owner, this is why the notion that Charlie Brown is indeed a



winner is so important for *Peanuts* fans. Because he, and Sparky, are us.

“The poetry of these children is born from the fact that we find in them all the problems, all the sufferings of the adults, who remain offstage,” Umberto Eco wrote in his introduction to the first *Peanuts* collection in Italian.

The very first cartoon in this volume occurs on New Year’s Day. Peppermint Patty is calling Charlie Brown to ask if he loves her. His response is hardly satisfying, and a reminder that Charlie Brown is not the only one who suffers unrequited love: when one factors in goals such as defeating the Red Baron, returning to the happy days of the Daisy Hill Puppy Farm or witnessing an appearance by the Great Pumpkin, virtually all the characters pine for something or someone out of reach. Sally loves Linus, Lucy loves Schroeder, Peppermint Patty and Marcie compete for Charlie Brown’s affection. Within these pages, we are also introduced to another young girl who takes a fancy to our hero, one who claims to be Roy Hobbs’ great-granddaughter — despite the continued reminders to the girl that Malamud’s *The Natural* was a work of fiction.

A few of the strips in this volume contain zeitgeist-y references that may now date them —

Peppermint Patty confusing Snow White with Vanna White, Snoopy as Joe Grunge, a discussion of Snoopy facing then-Sen. Joe Biden, chair of the Judiciary Committee in 1993. But for the most part they land in the timeless suburb that enables *Peanuts* to continue in syndication today. Most of the cultural references are similarly timeless: Mickey Mouse, Alice in Wonderland, and Willy Loman.

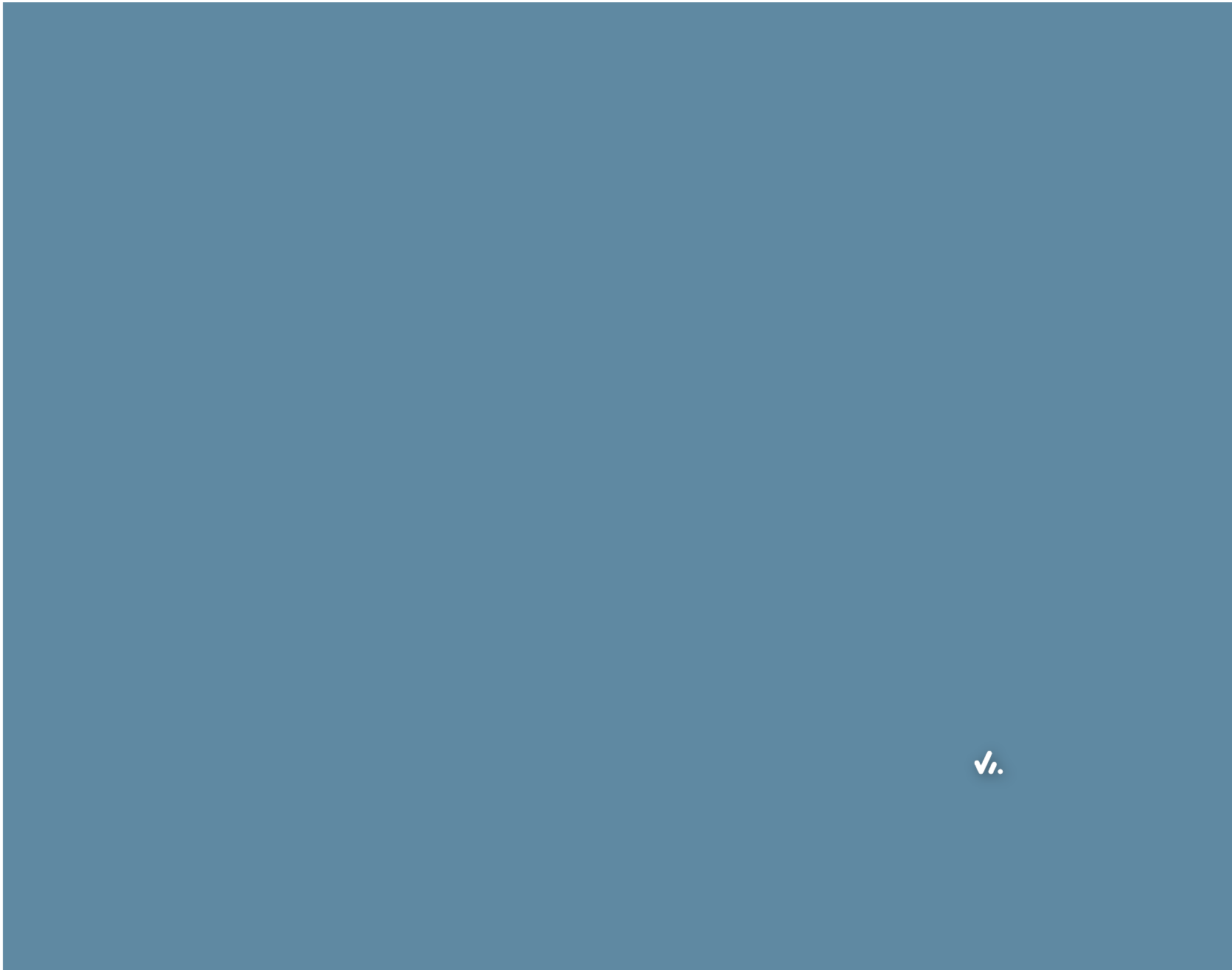
Leo Tolstoy continues to be a frequent *Peanuts* touchstone; Schulz thought *War and Peace* the greatest novel ever written, and he could relate to the author’s demons. “He sure went through a lot of turmoil,” Schulz told *The Comics Journal* in 1997. “And he also had what Scott Fitzgerald talked about once, ‘the dark side of the soul,’ didn’t he...I think perhaps a lot of us have gone through that in different ways. And I don’t even know if it can be explained.”

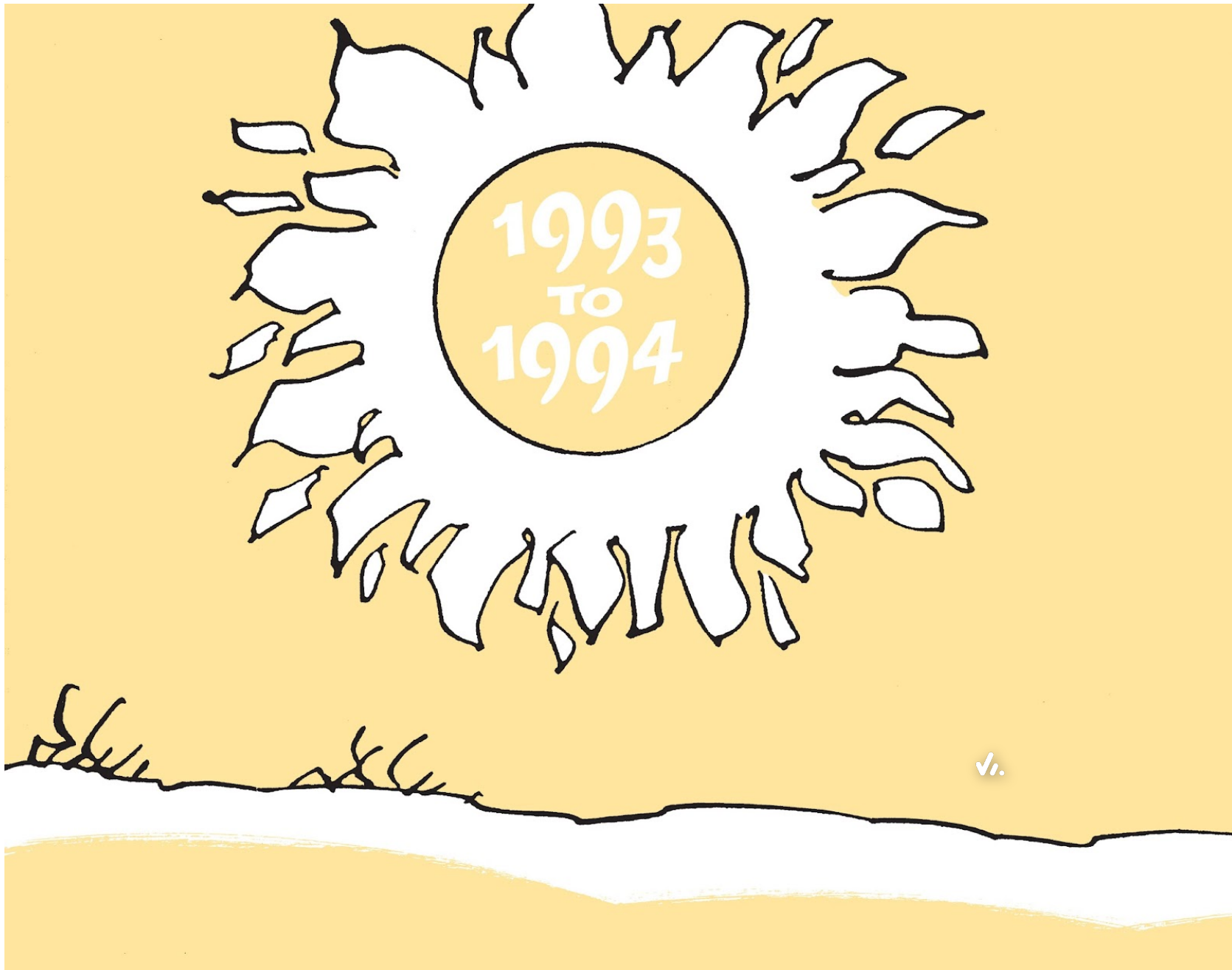
In a Summer strip, on page 77, Linus asks Charlie Brown which he would rather do, write *War and Peace* like Tolstoy, or be the first to hit more than 60 home runs in a single season like Roger Maris.

After striking out, Charlie Brown says, “I probably won’t write ‘War and Peace,’ either.”

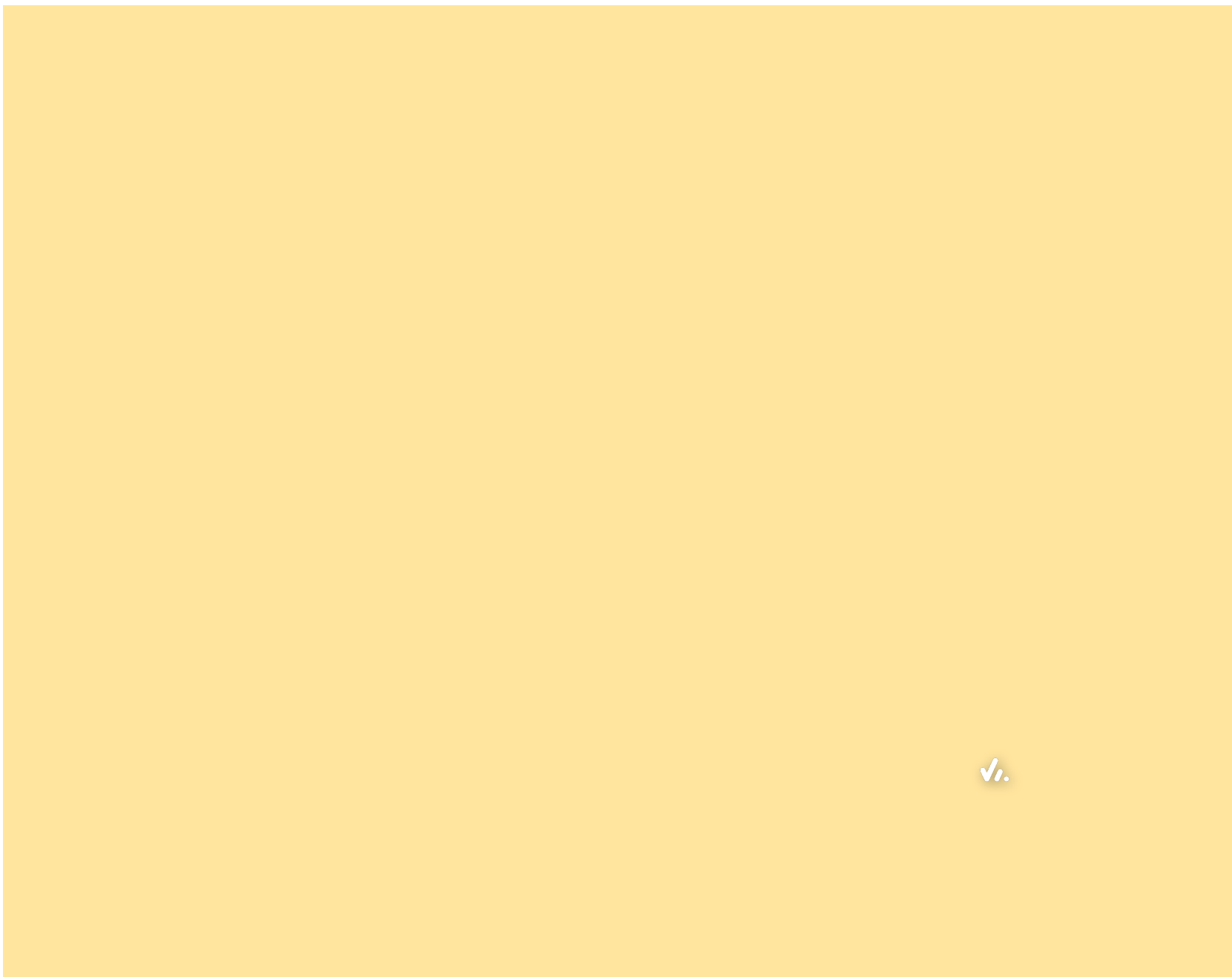
Don’t be so sure that you didn’t, Mr. Schulz.



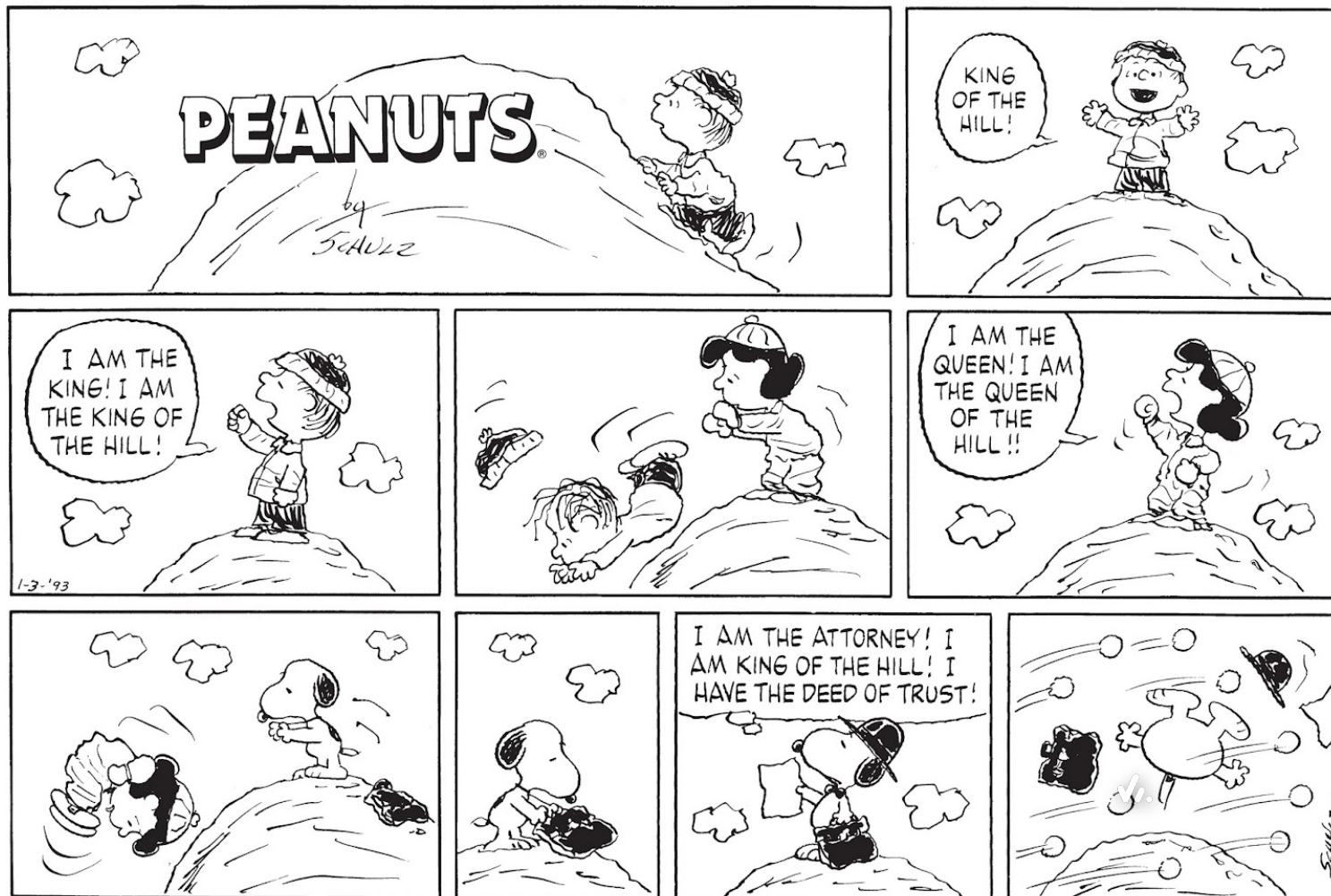


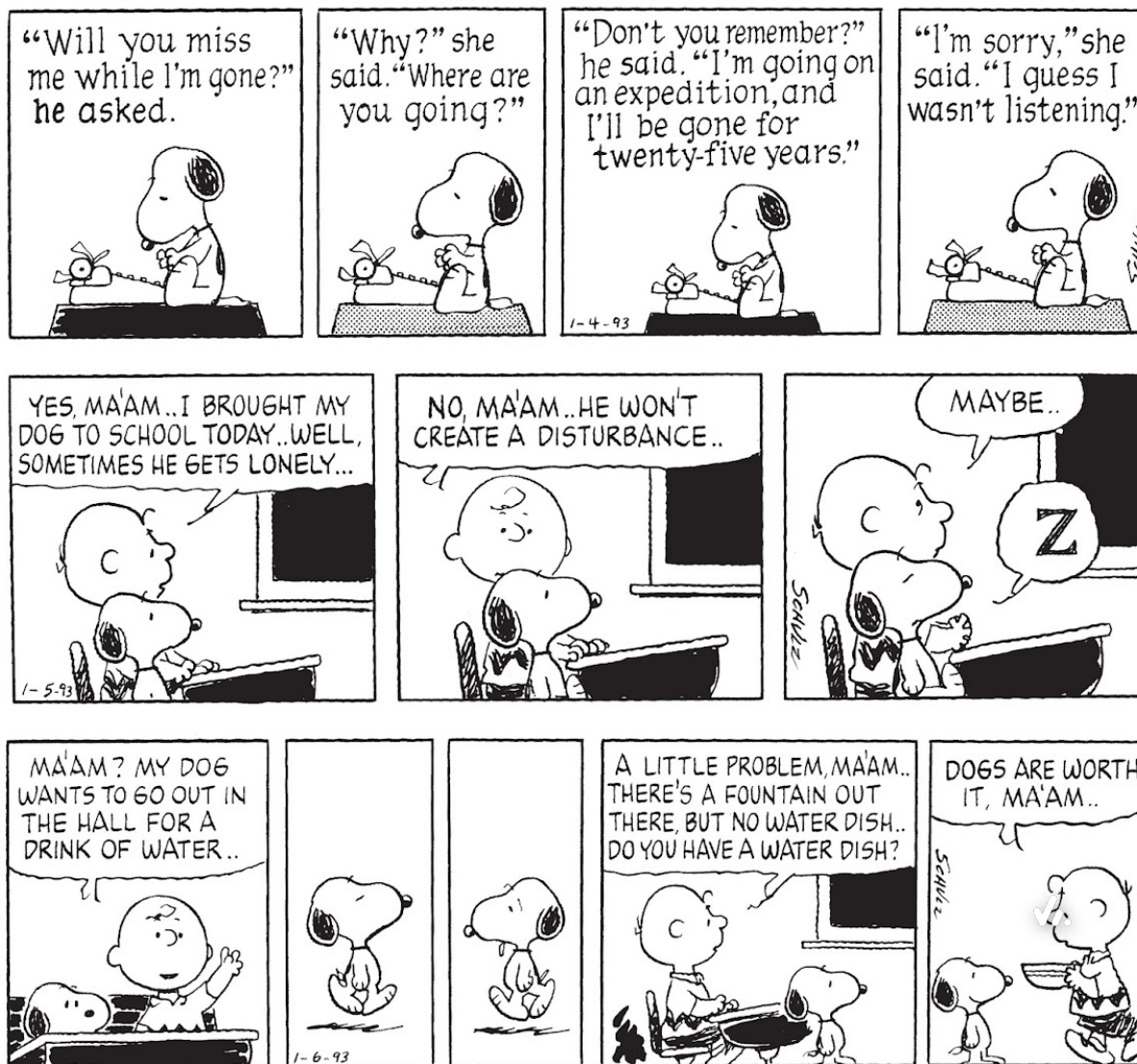






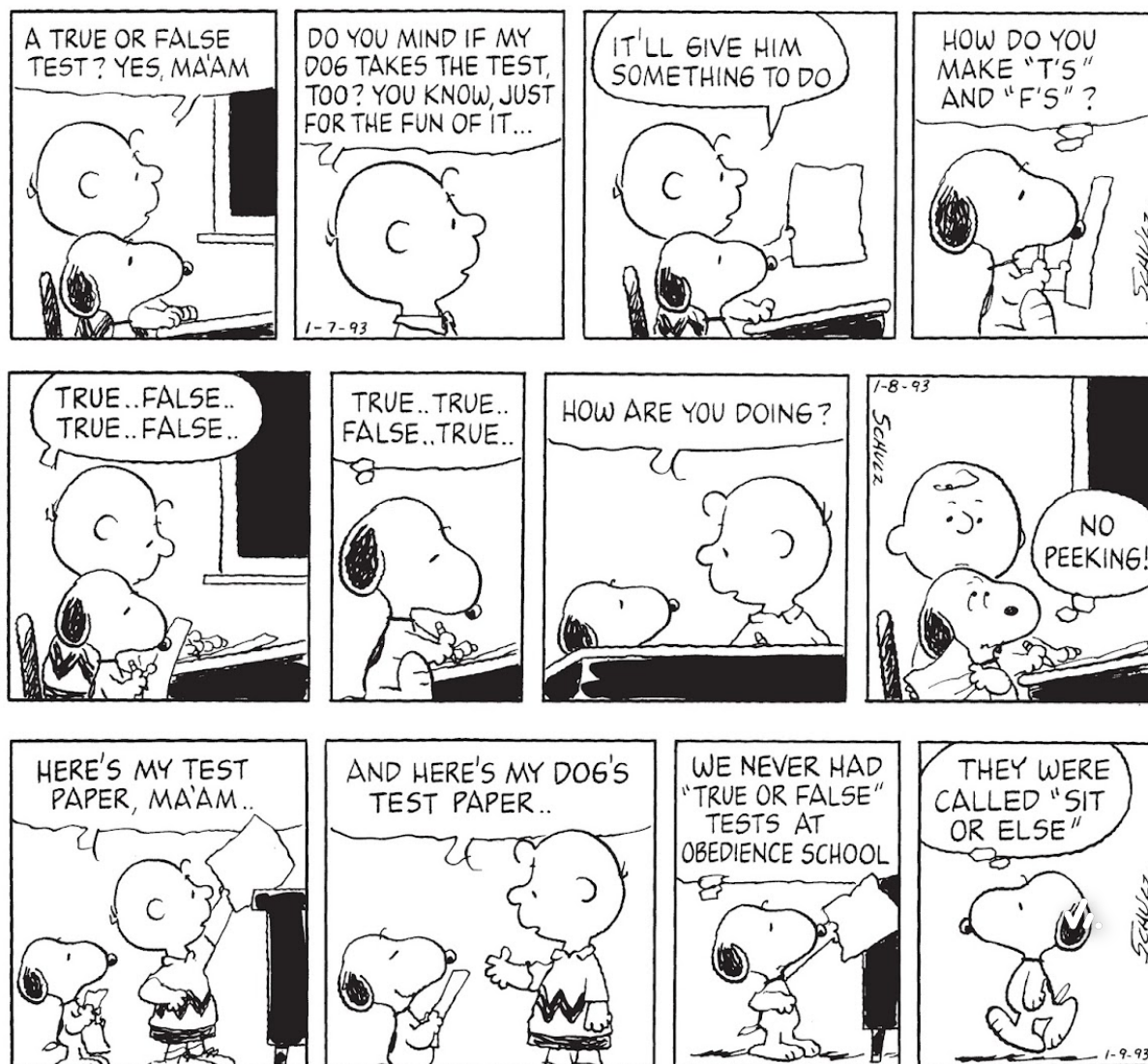


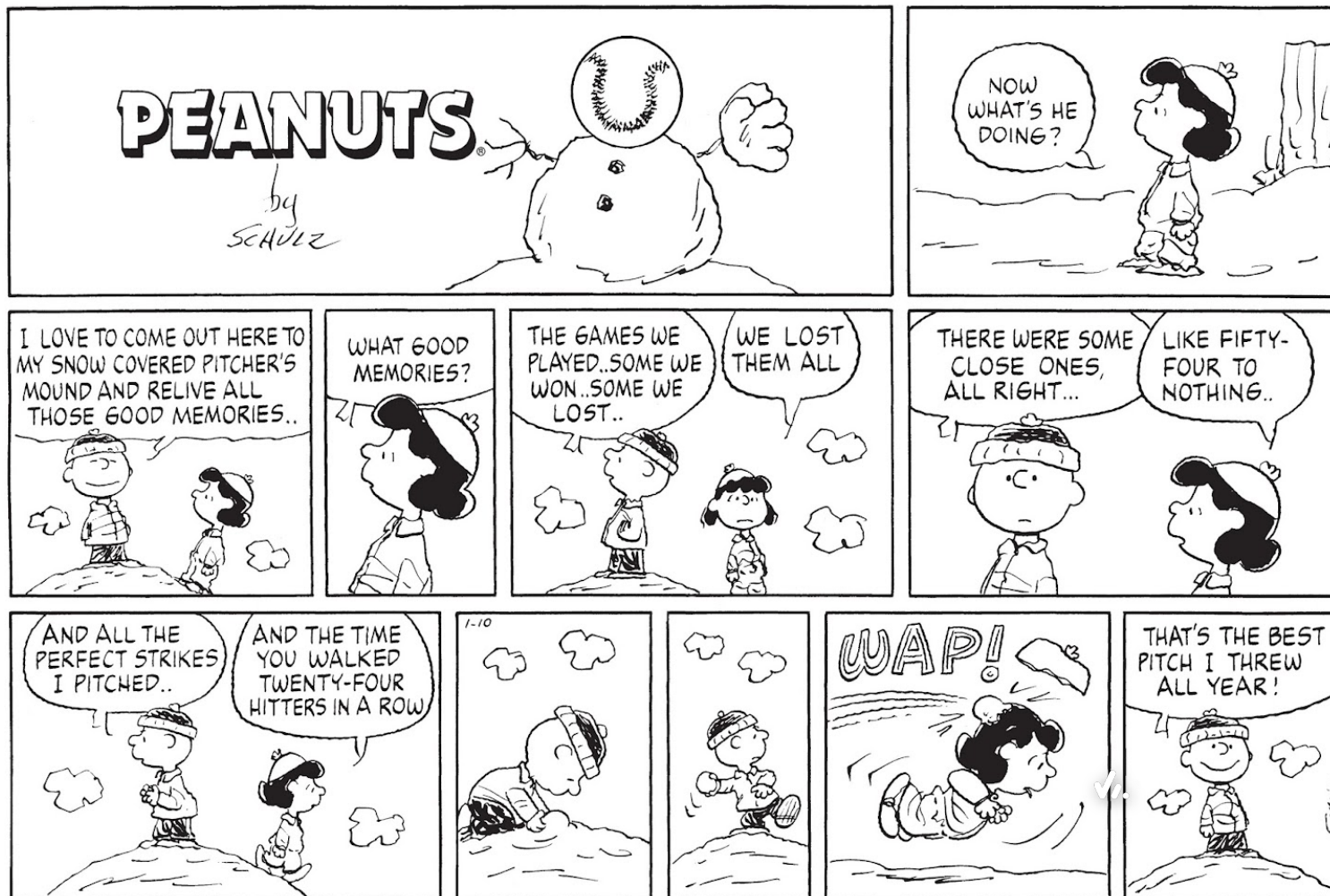


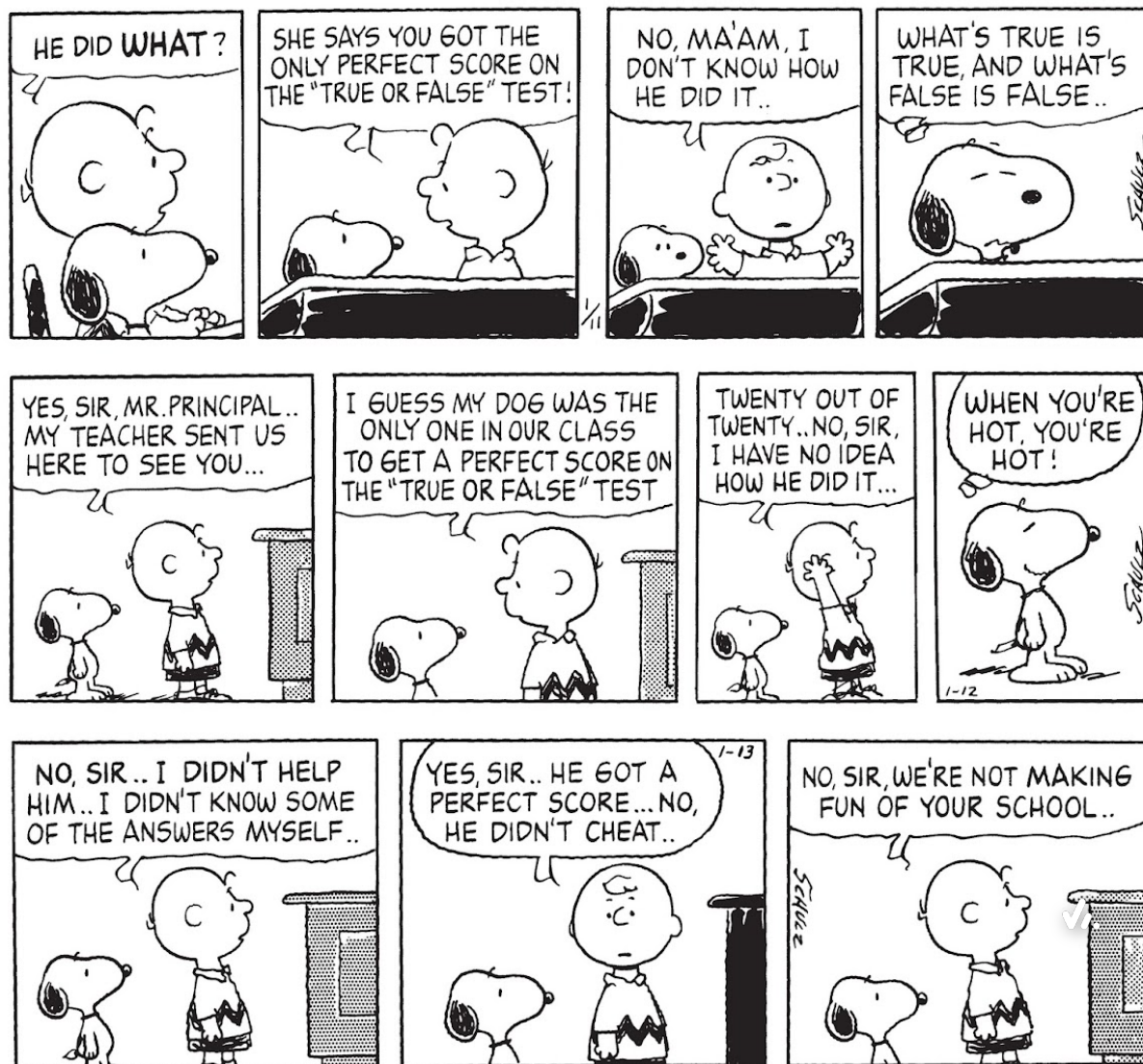


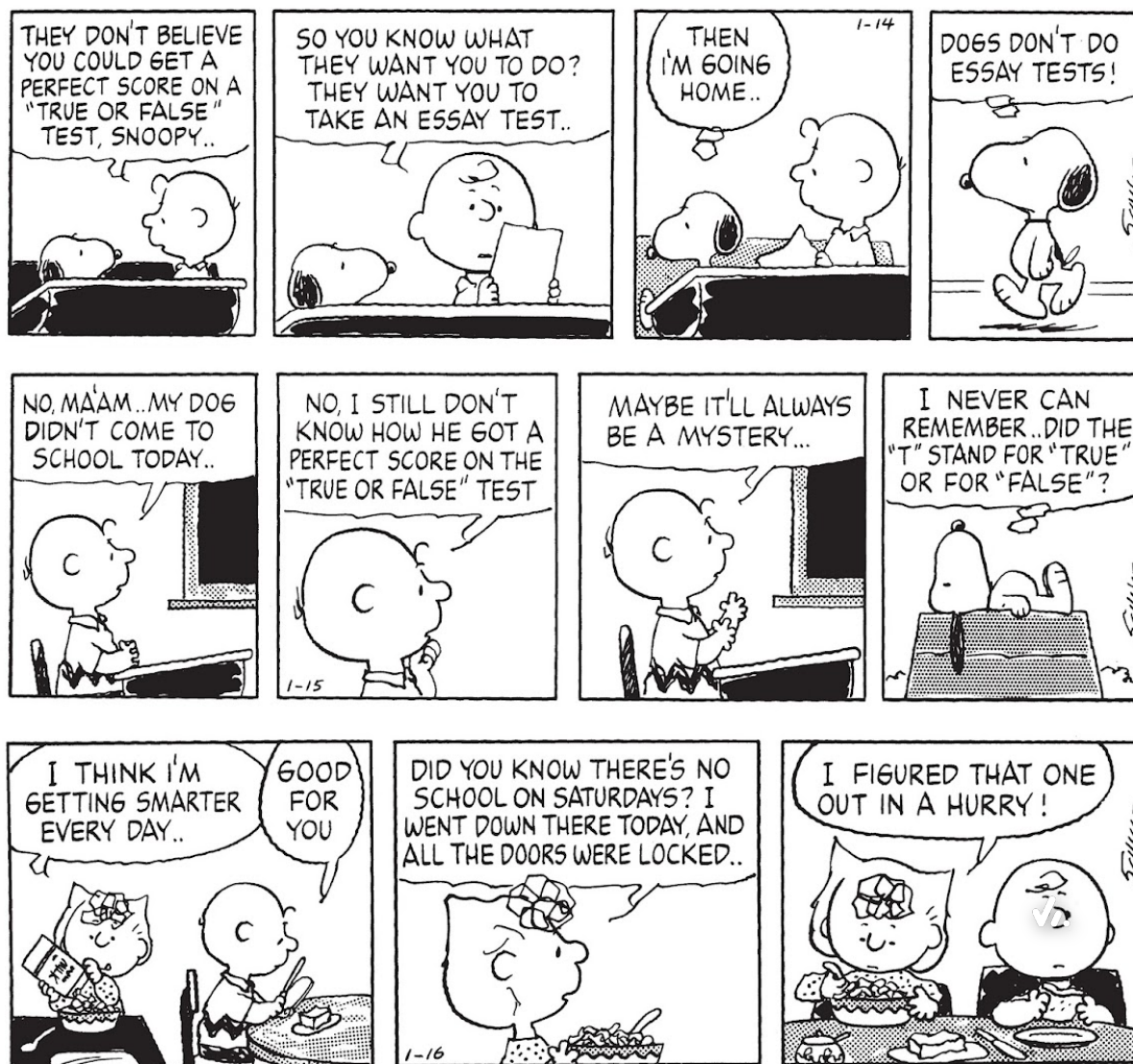
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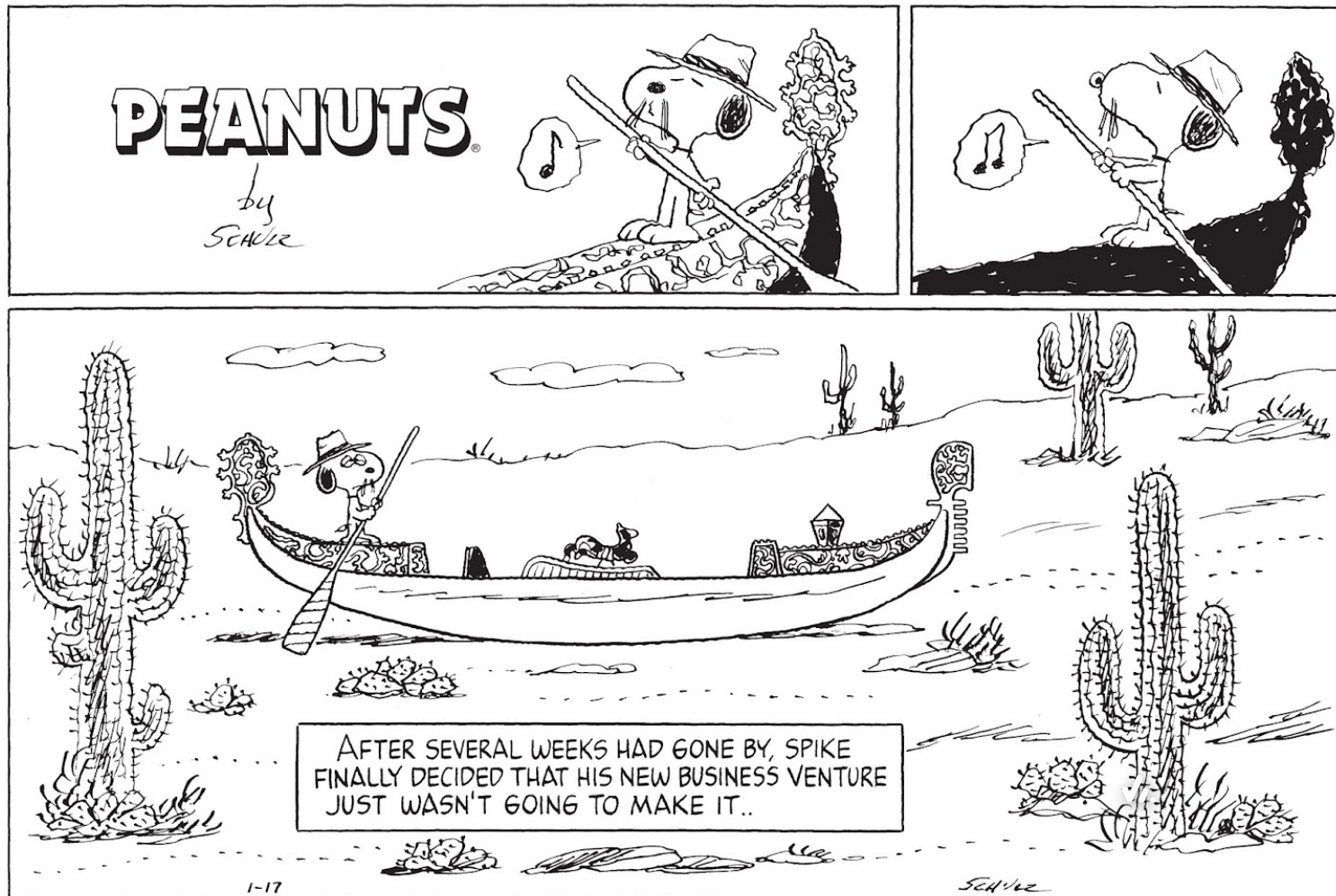
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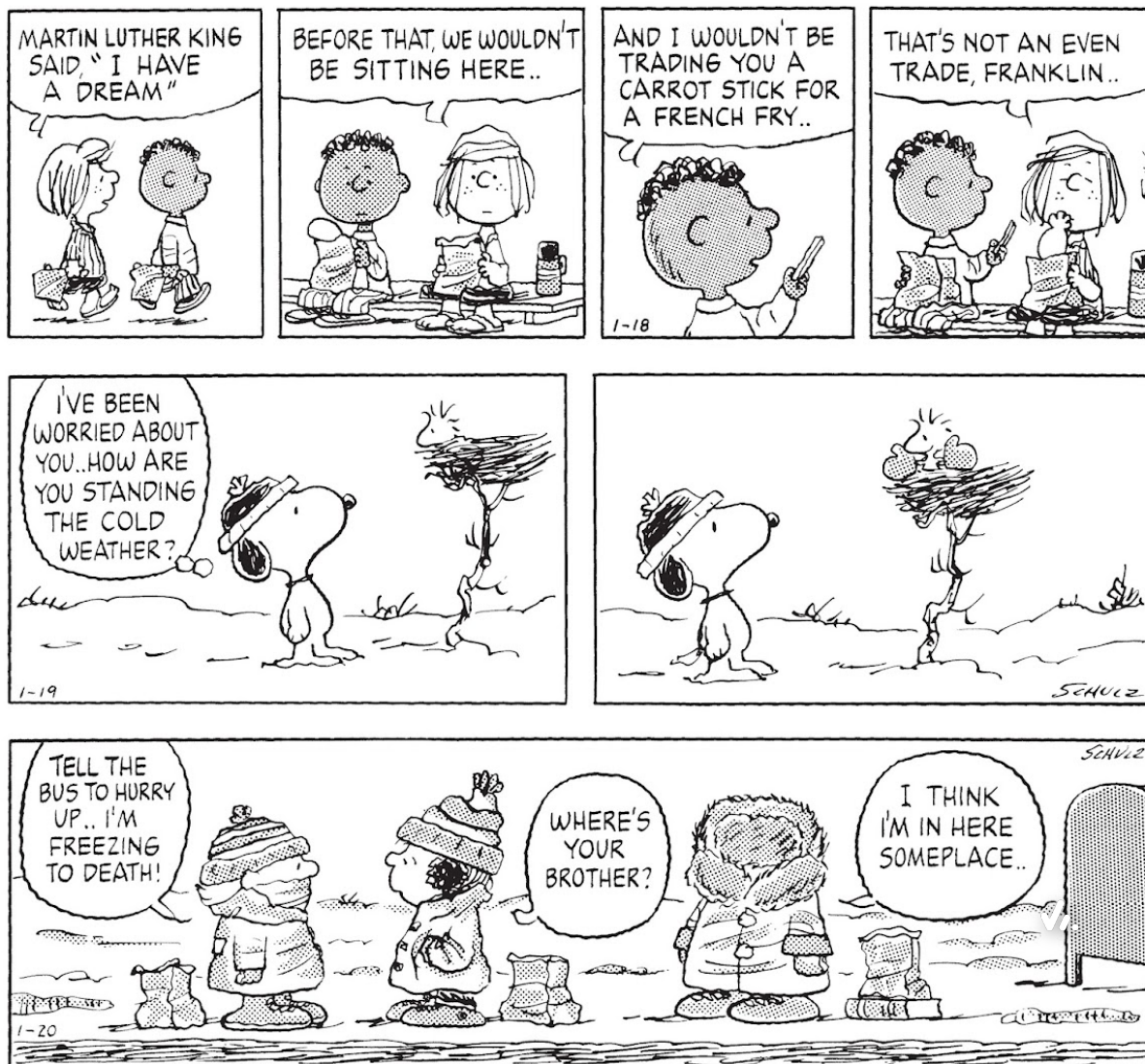




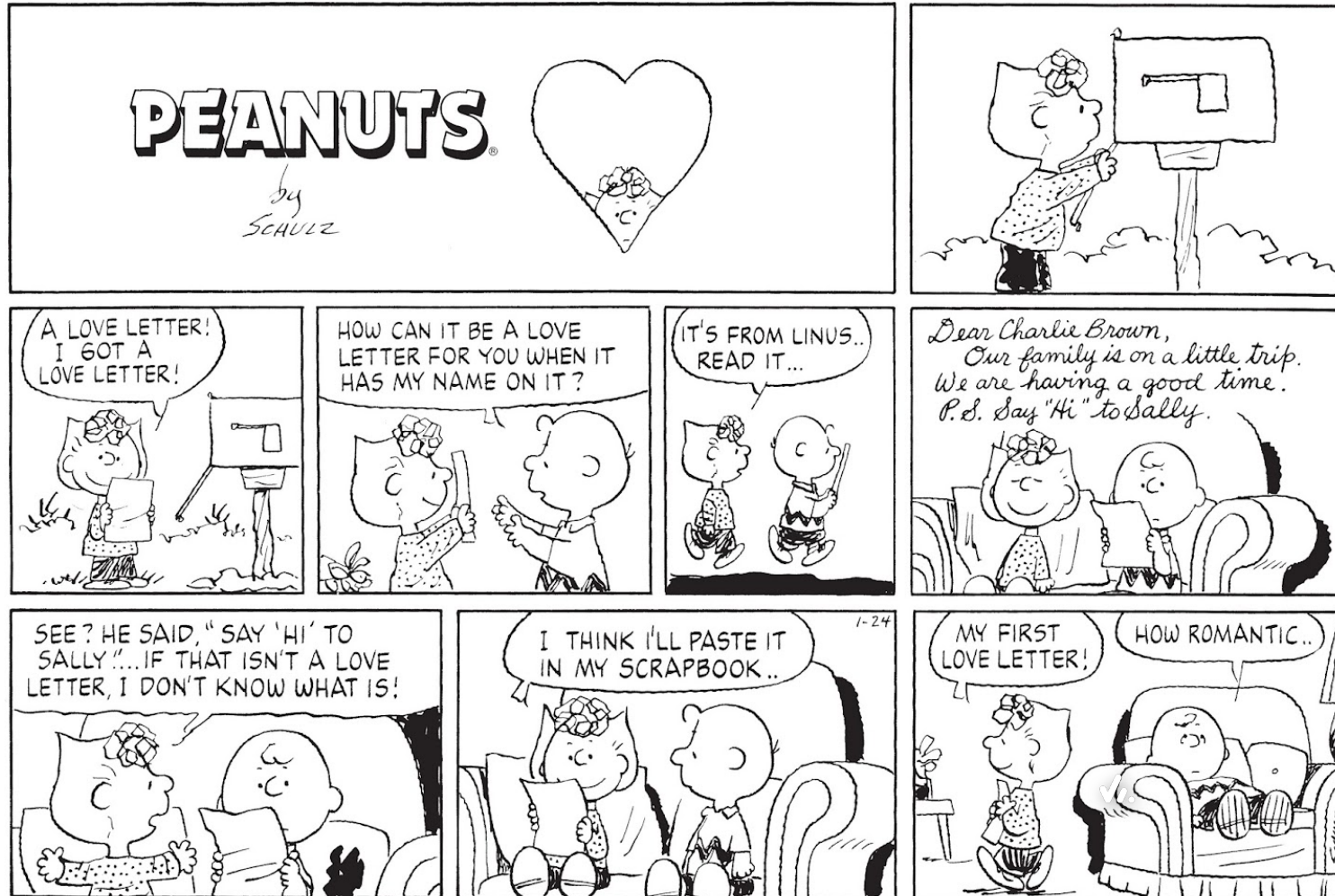


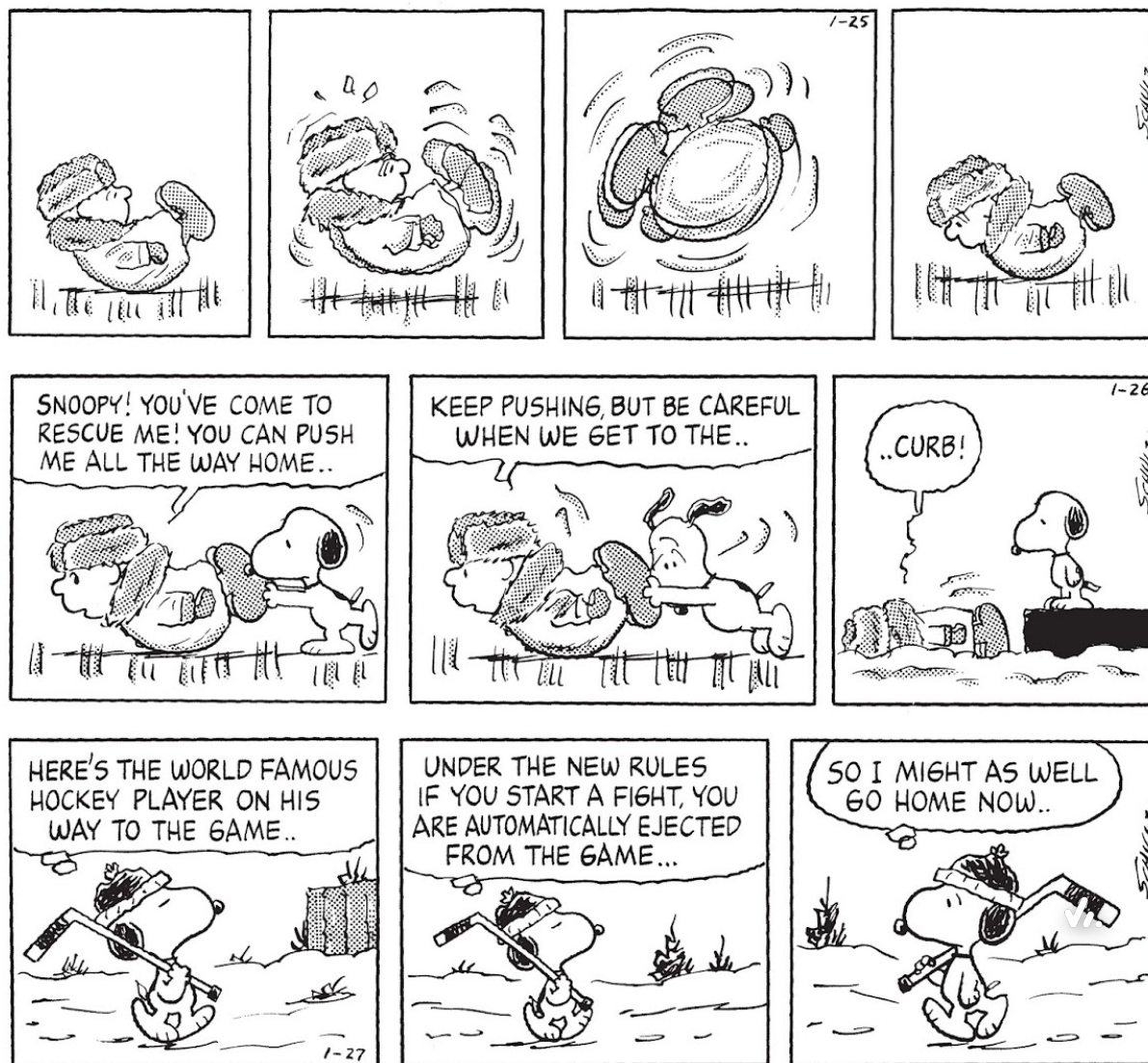




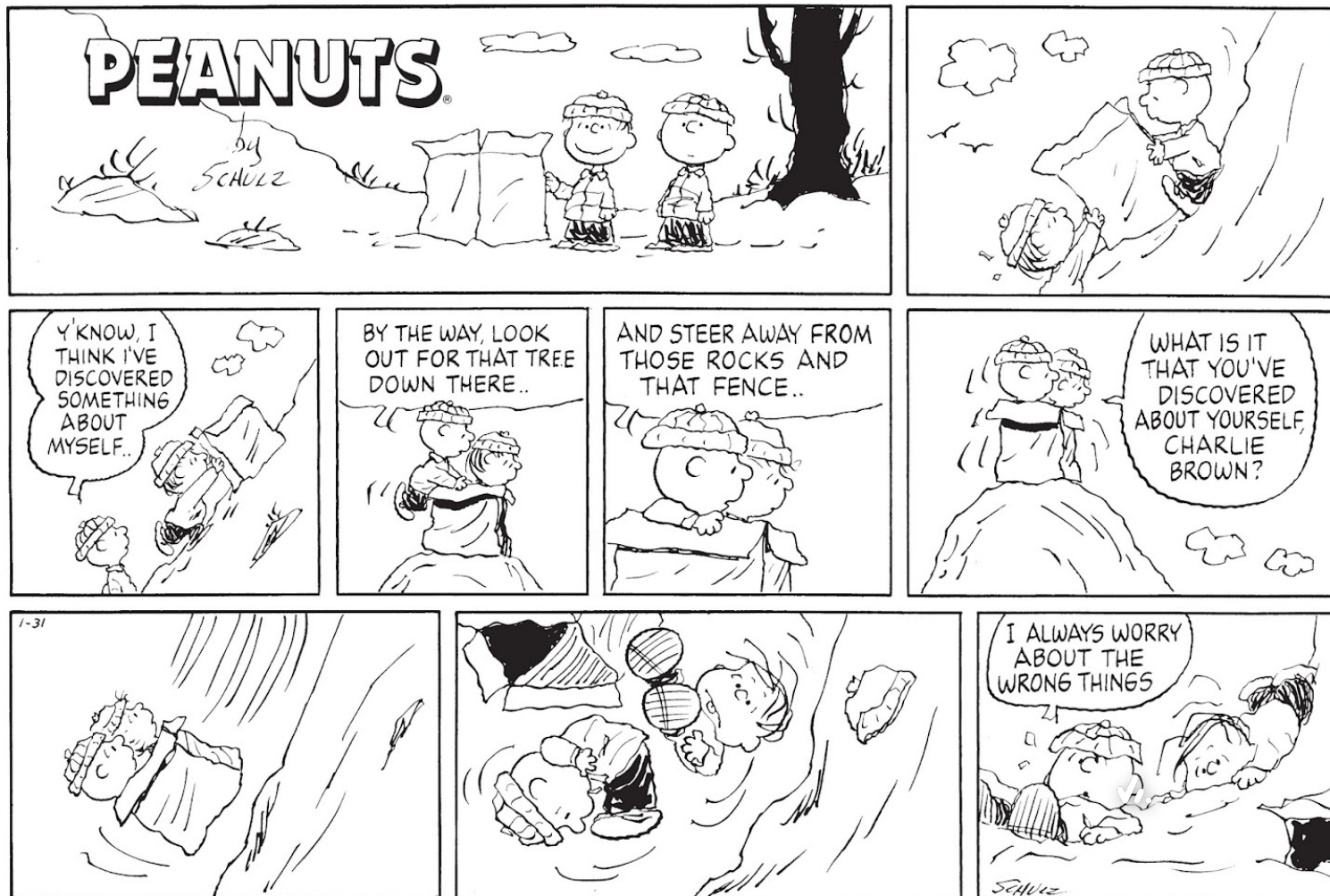


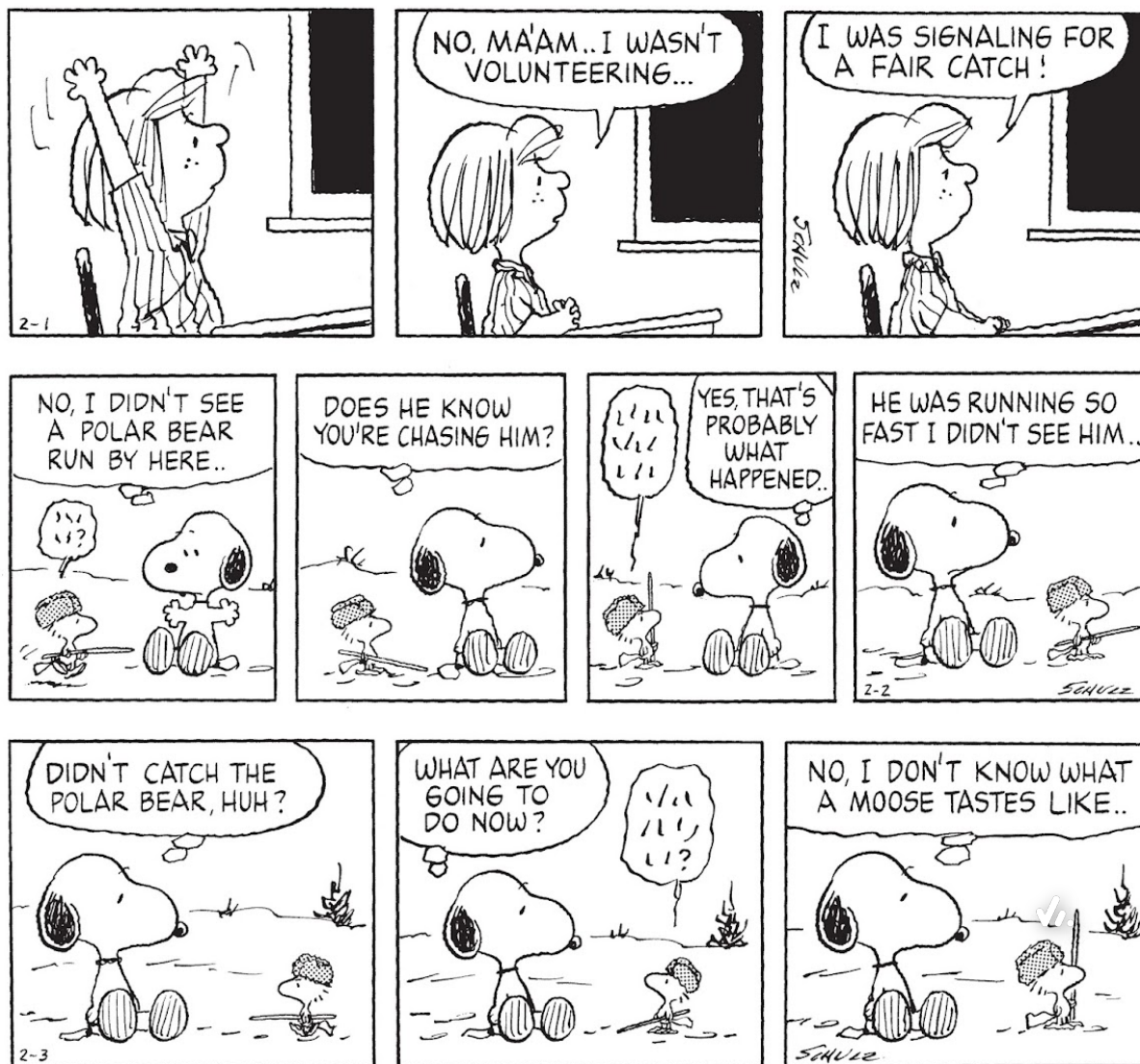


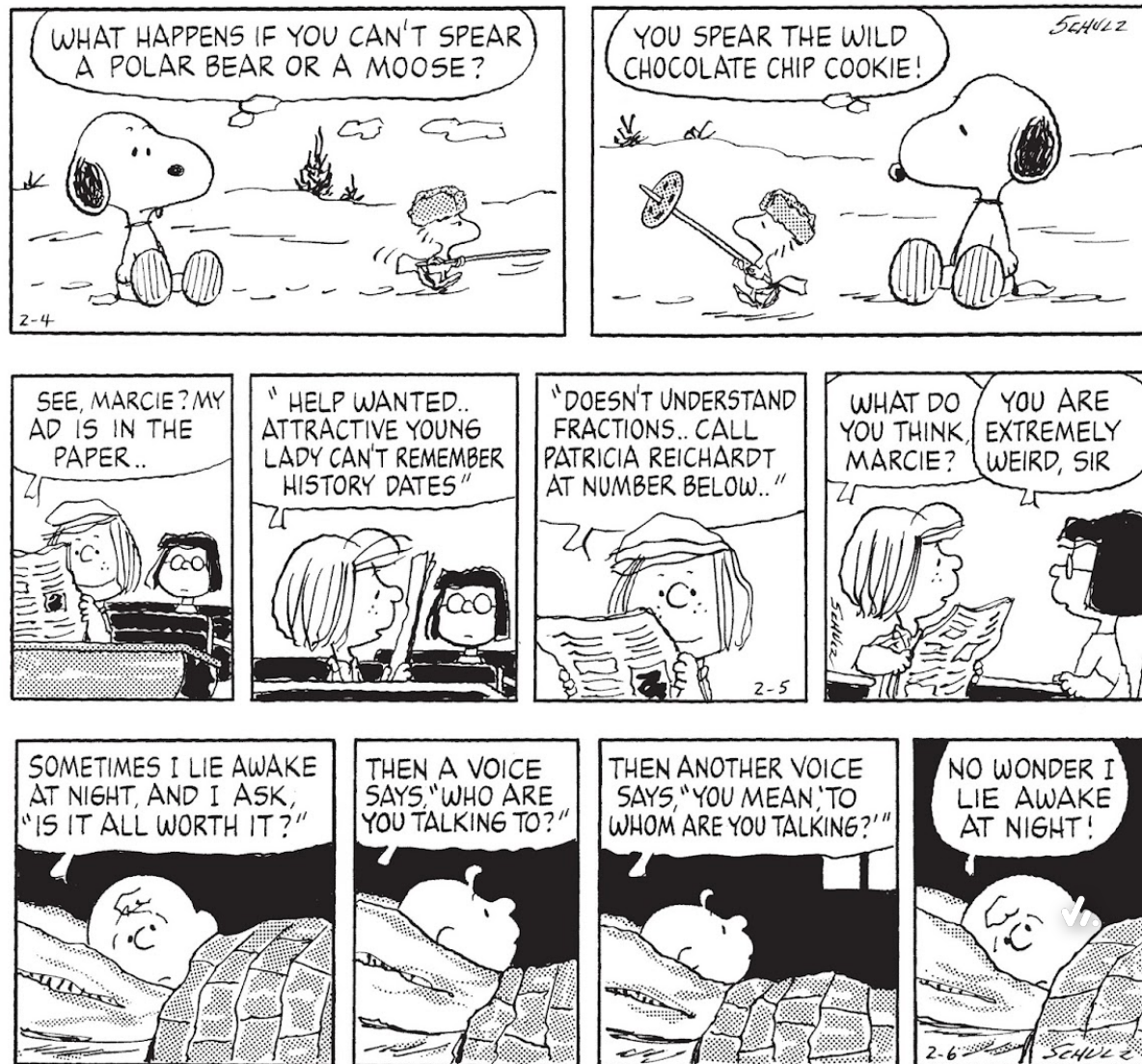


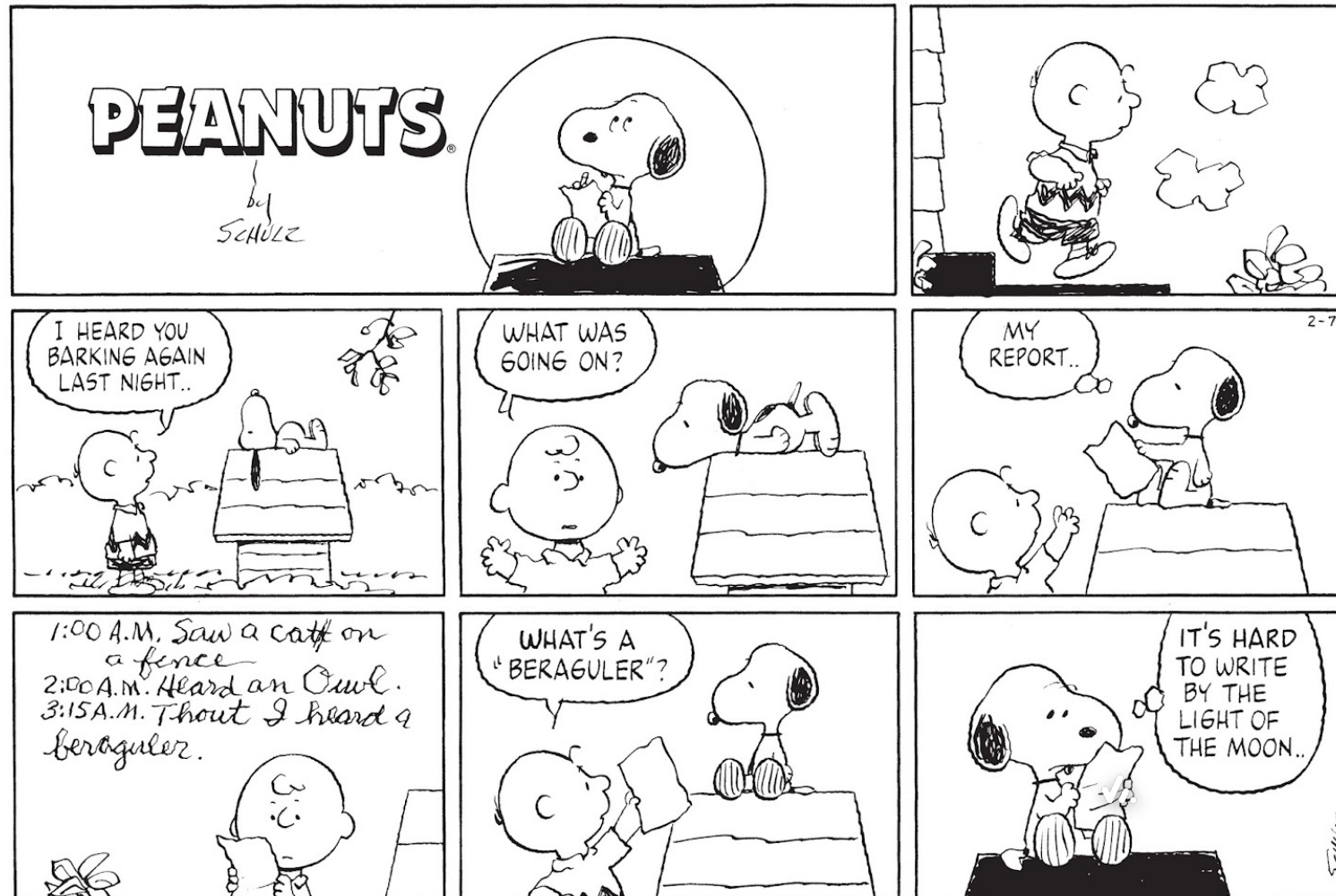


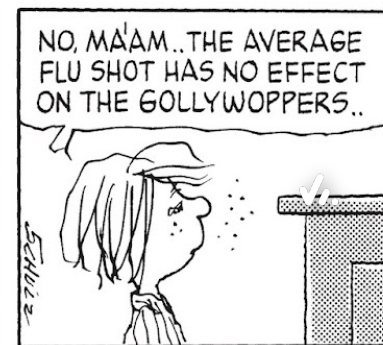
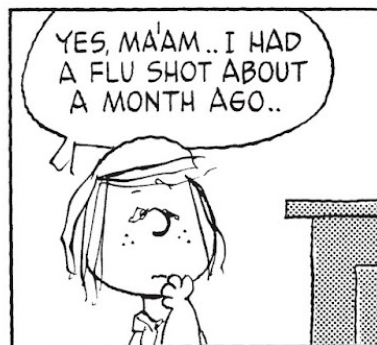
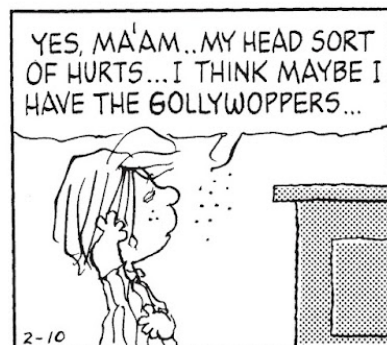
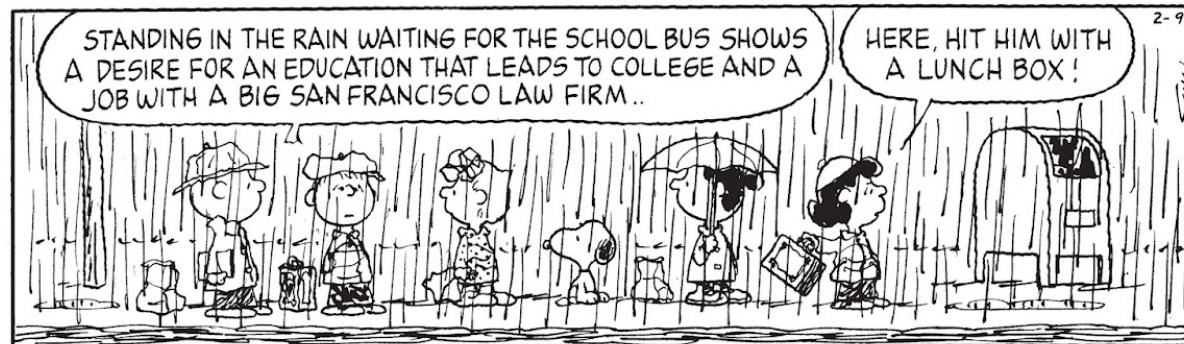




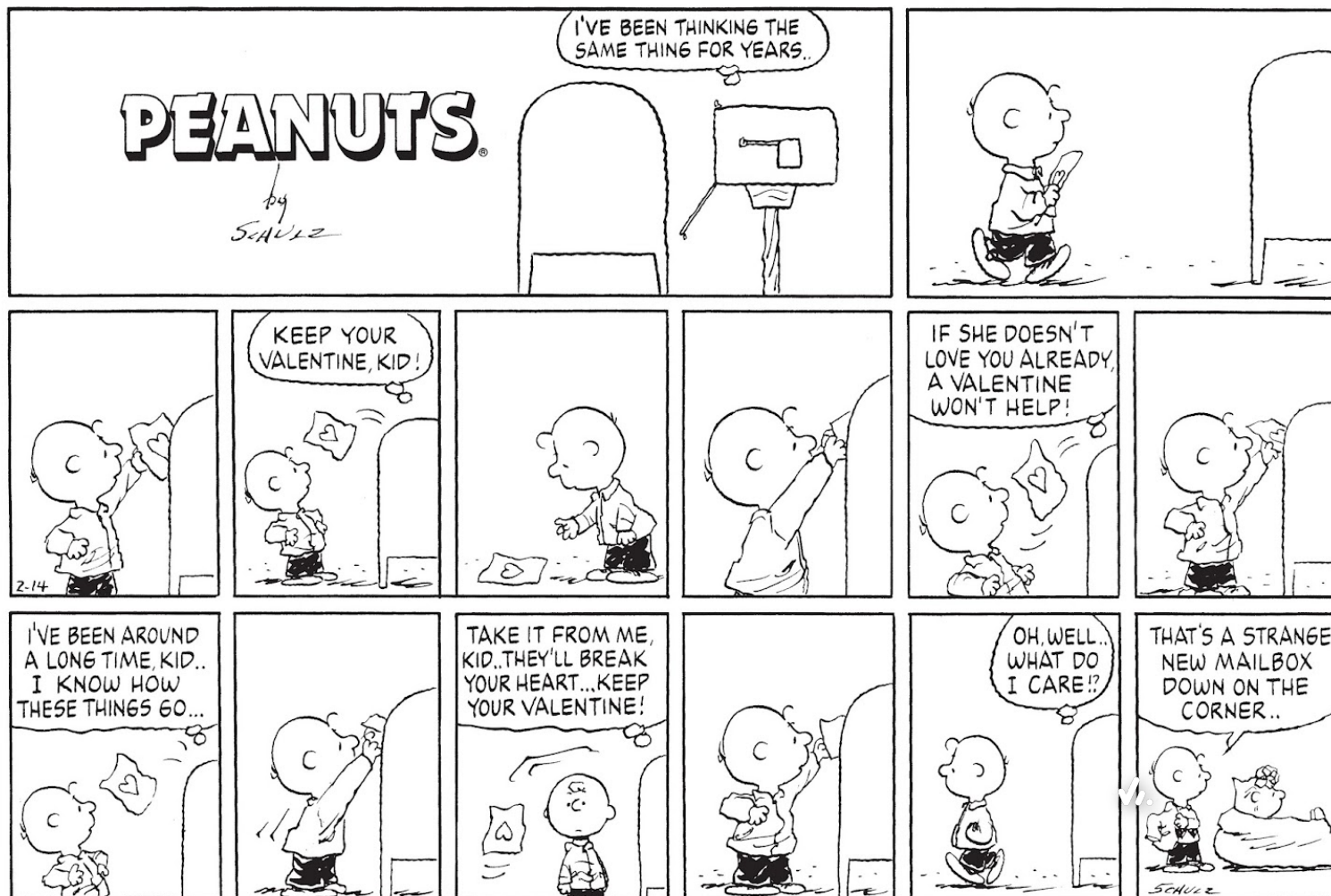




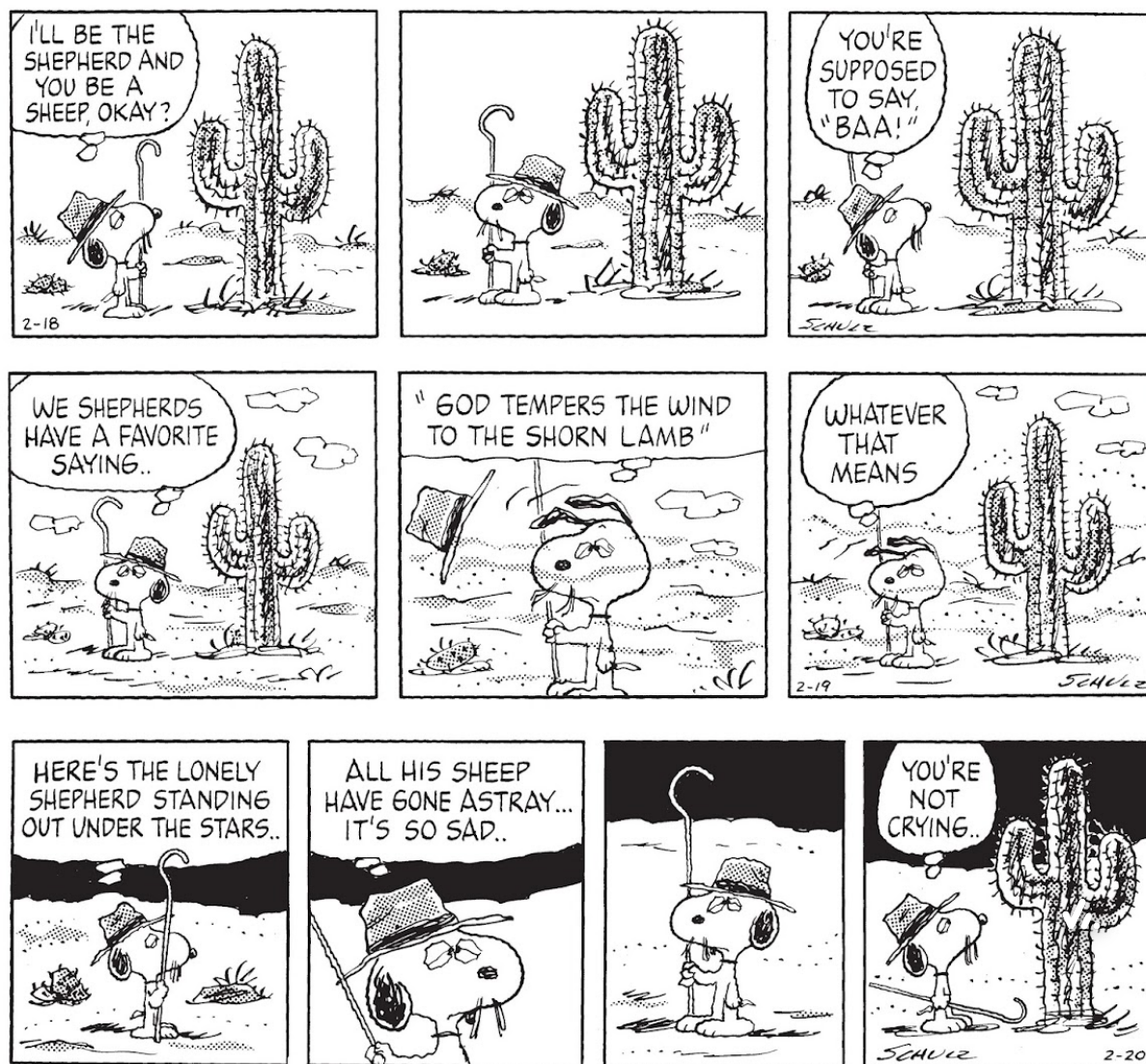


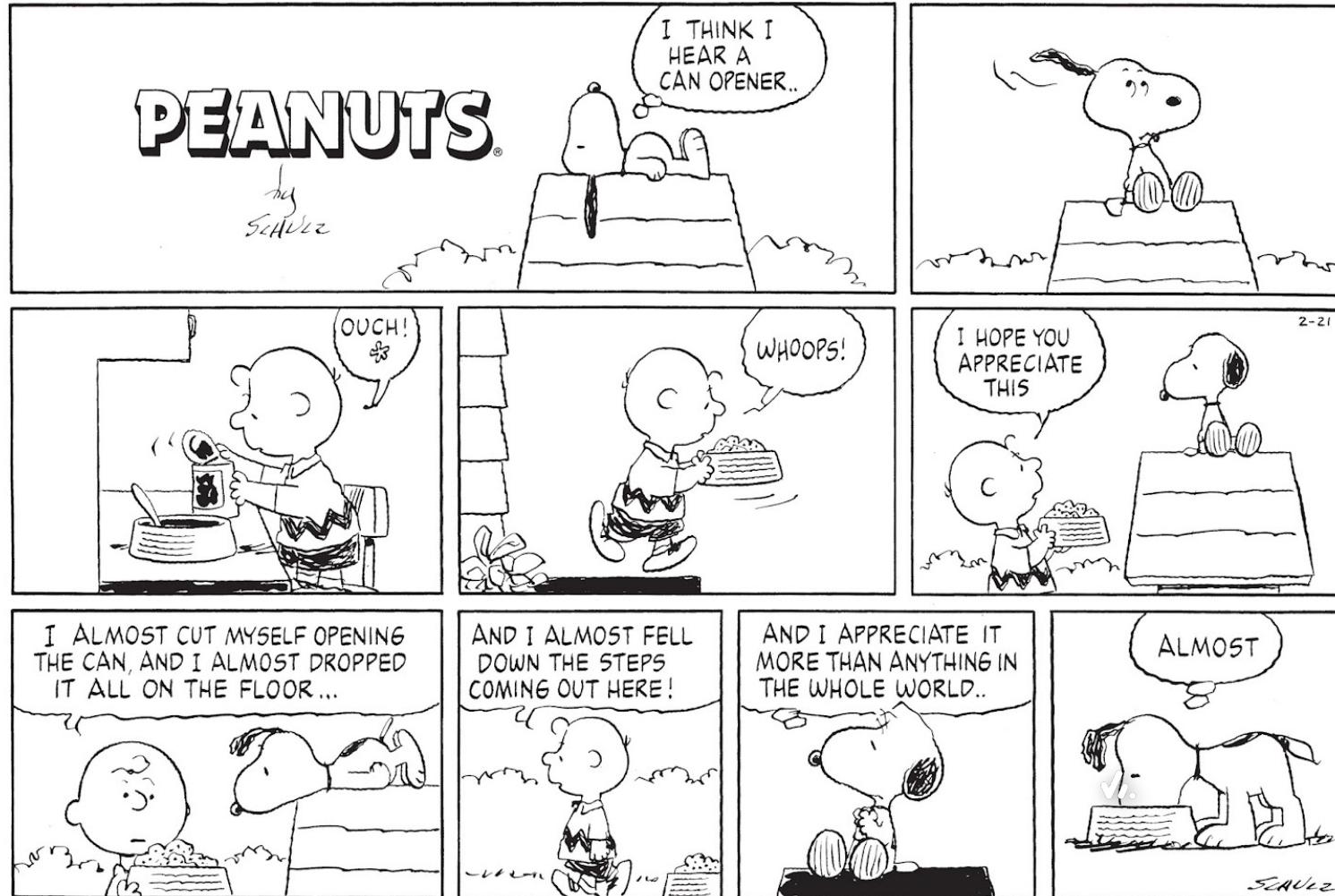


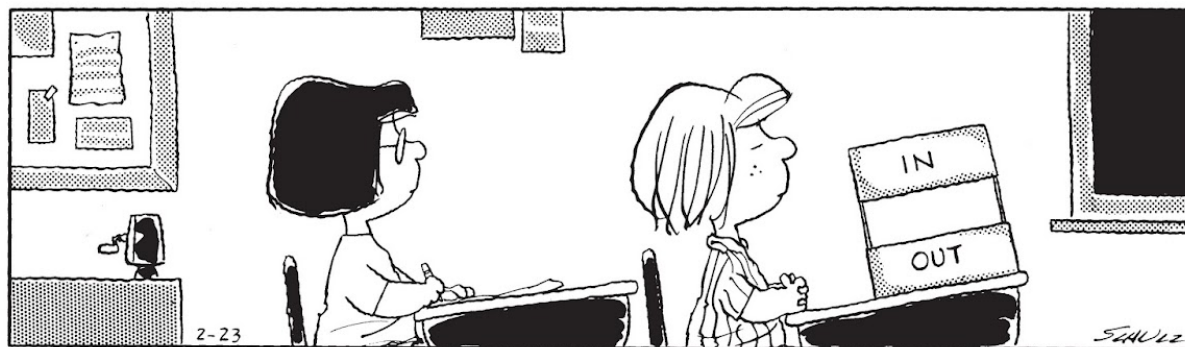


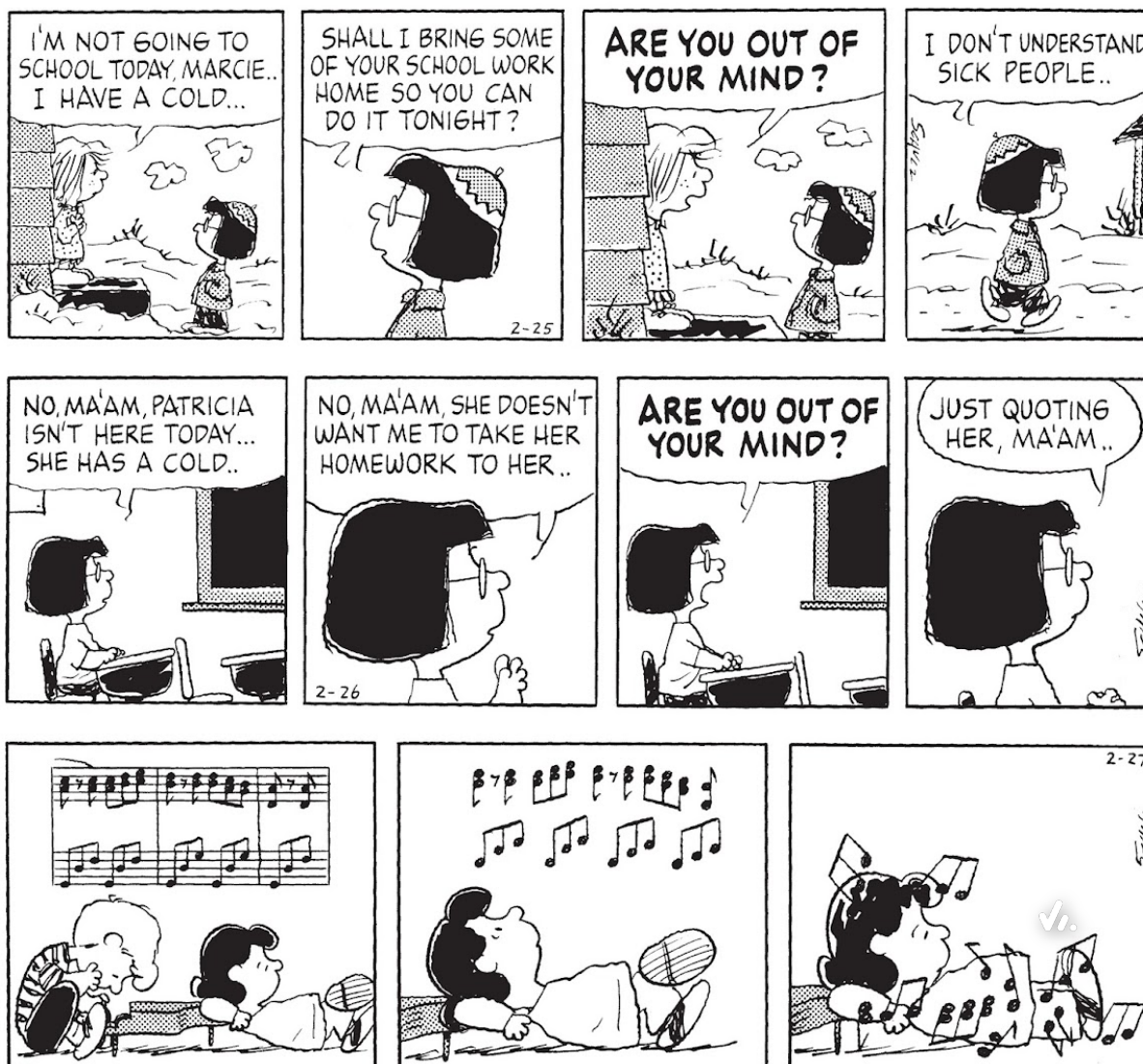


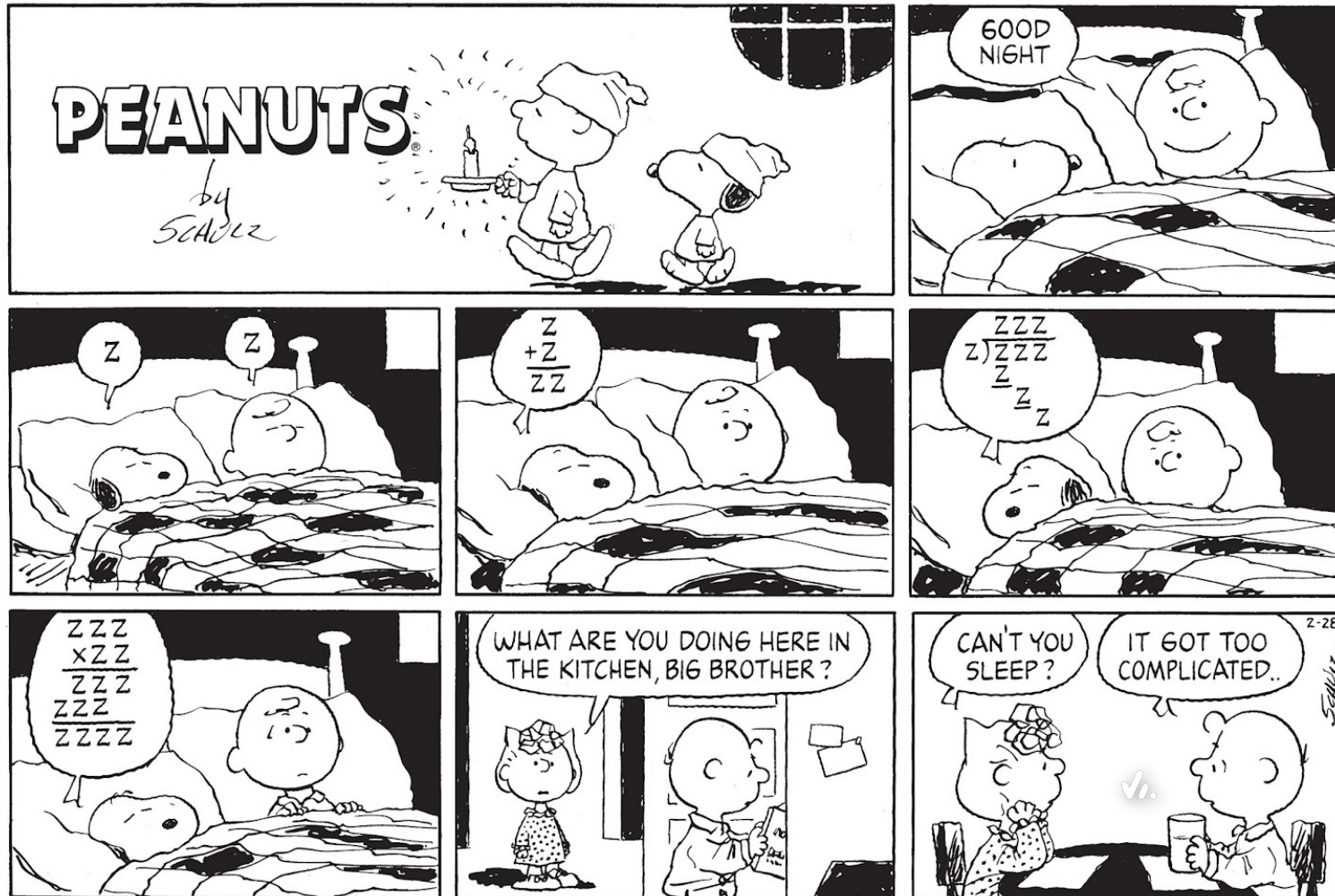


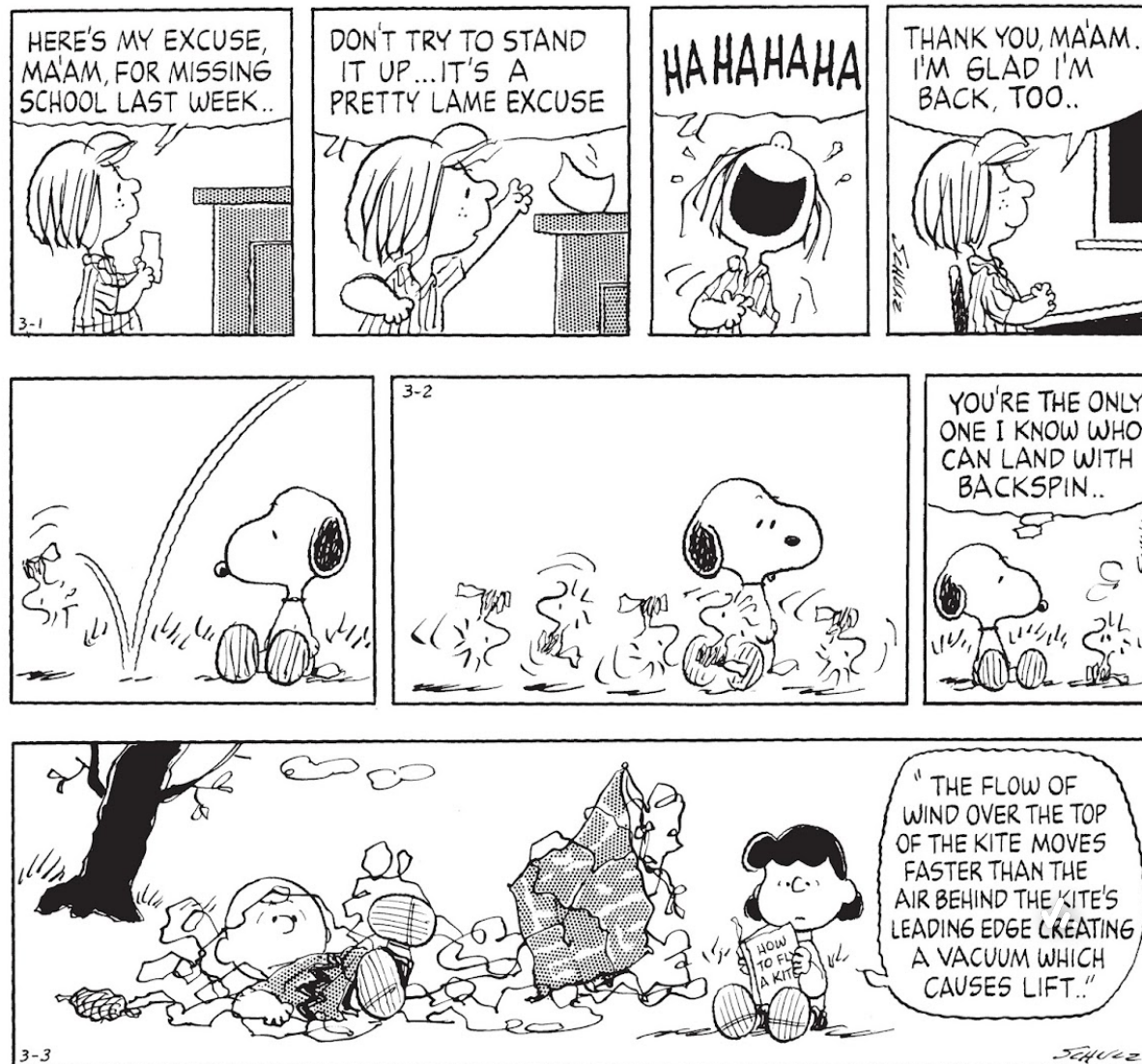


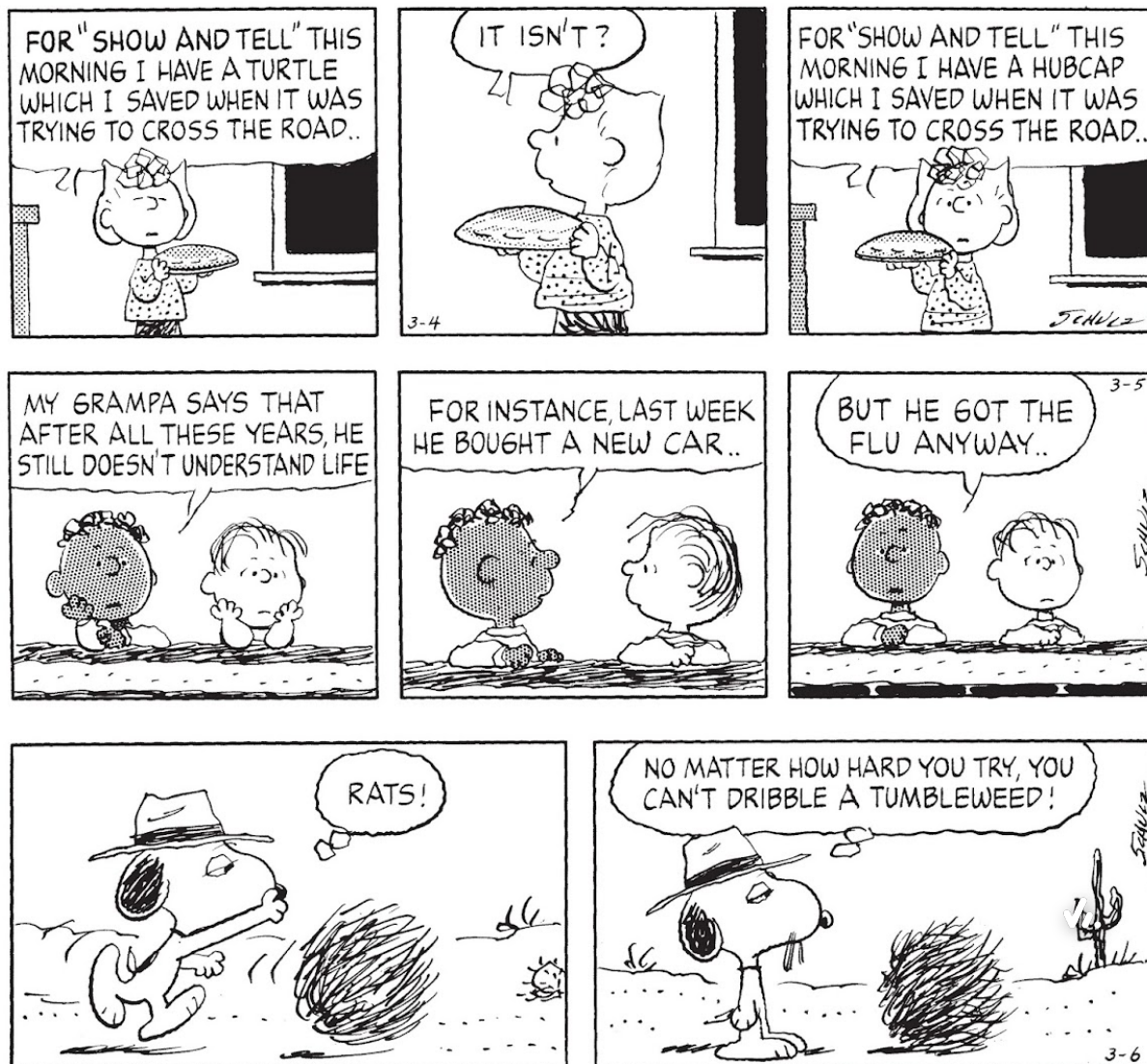






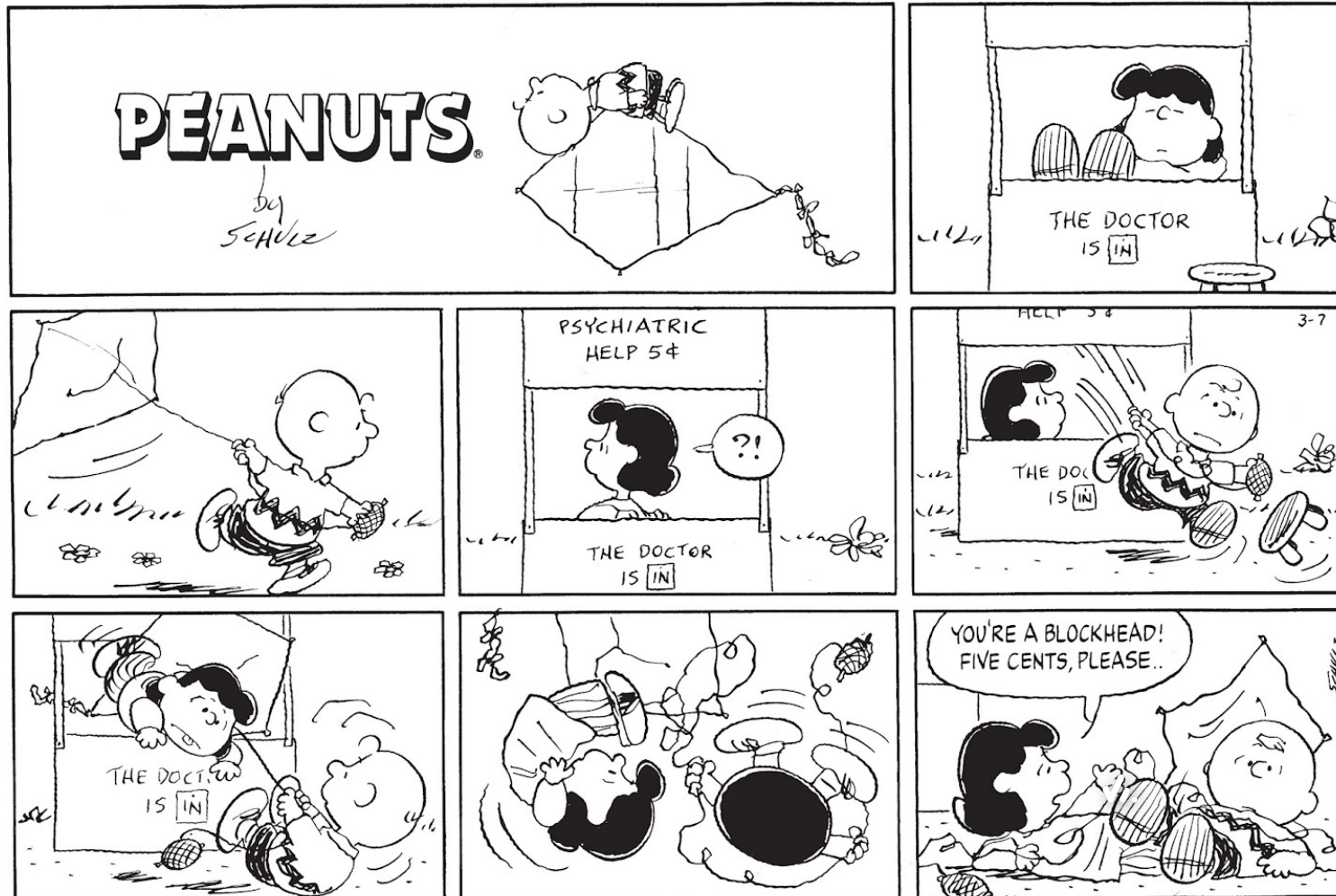


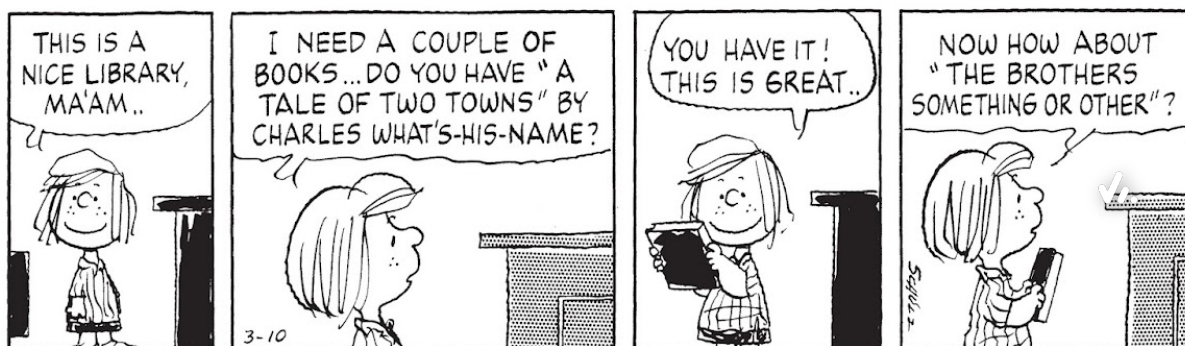
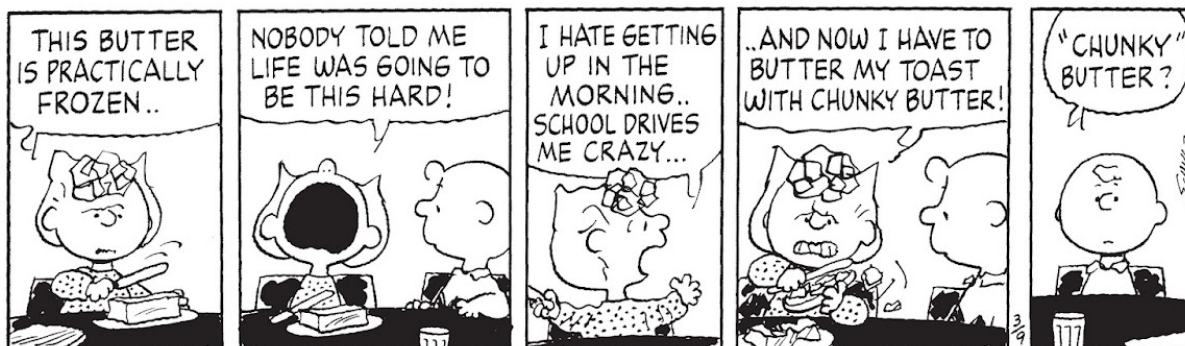
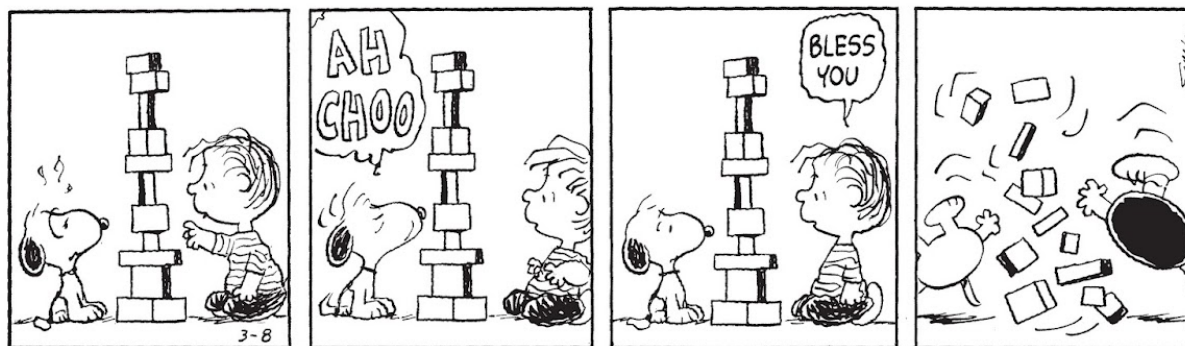




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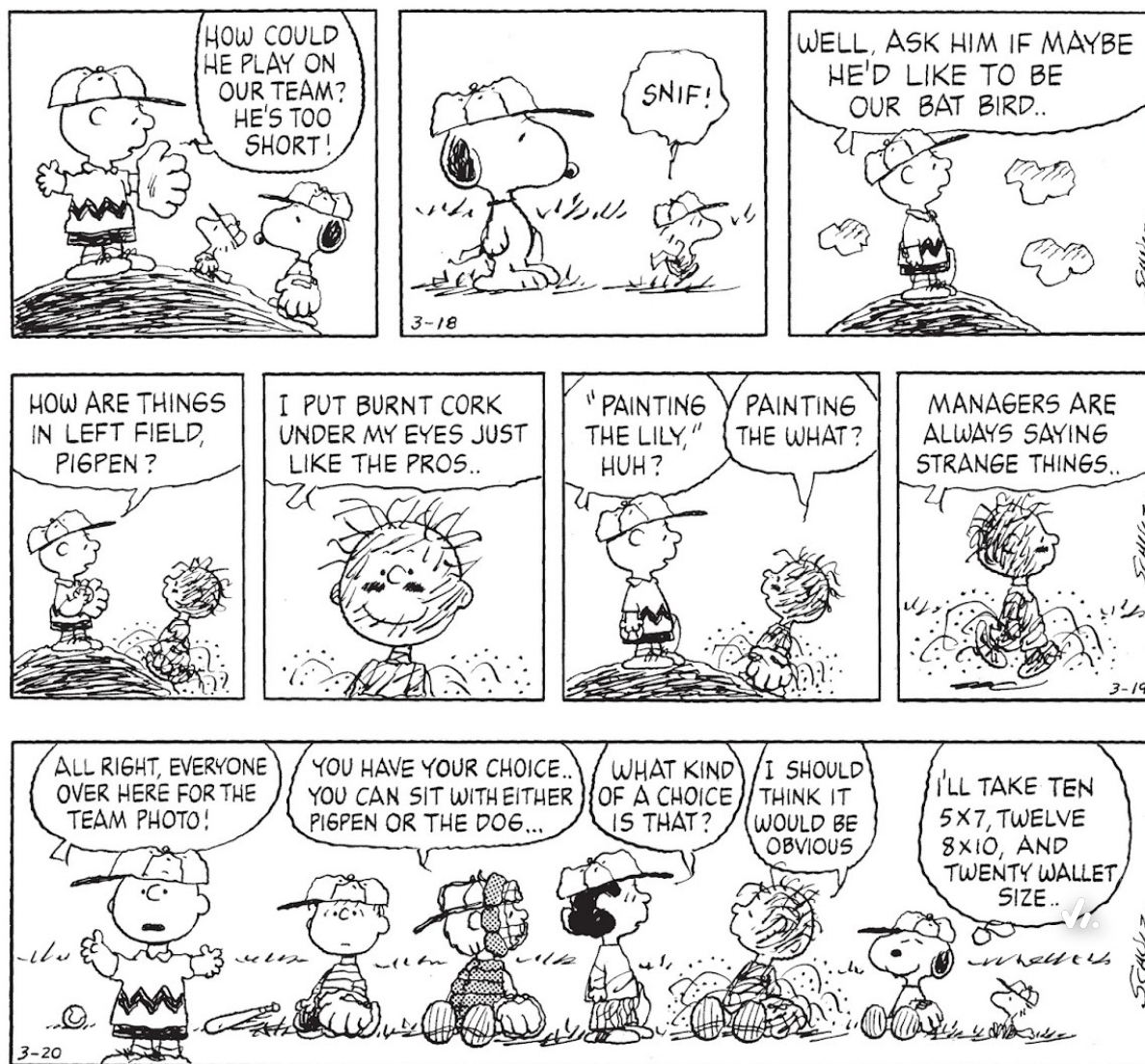


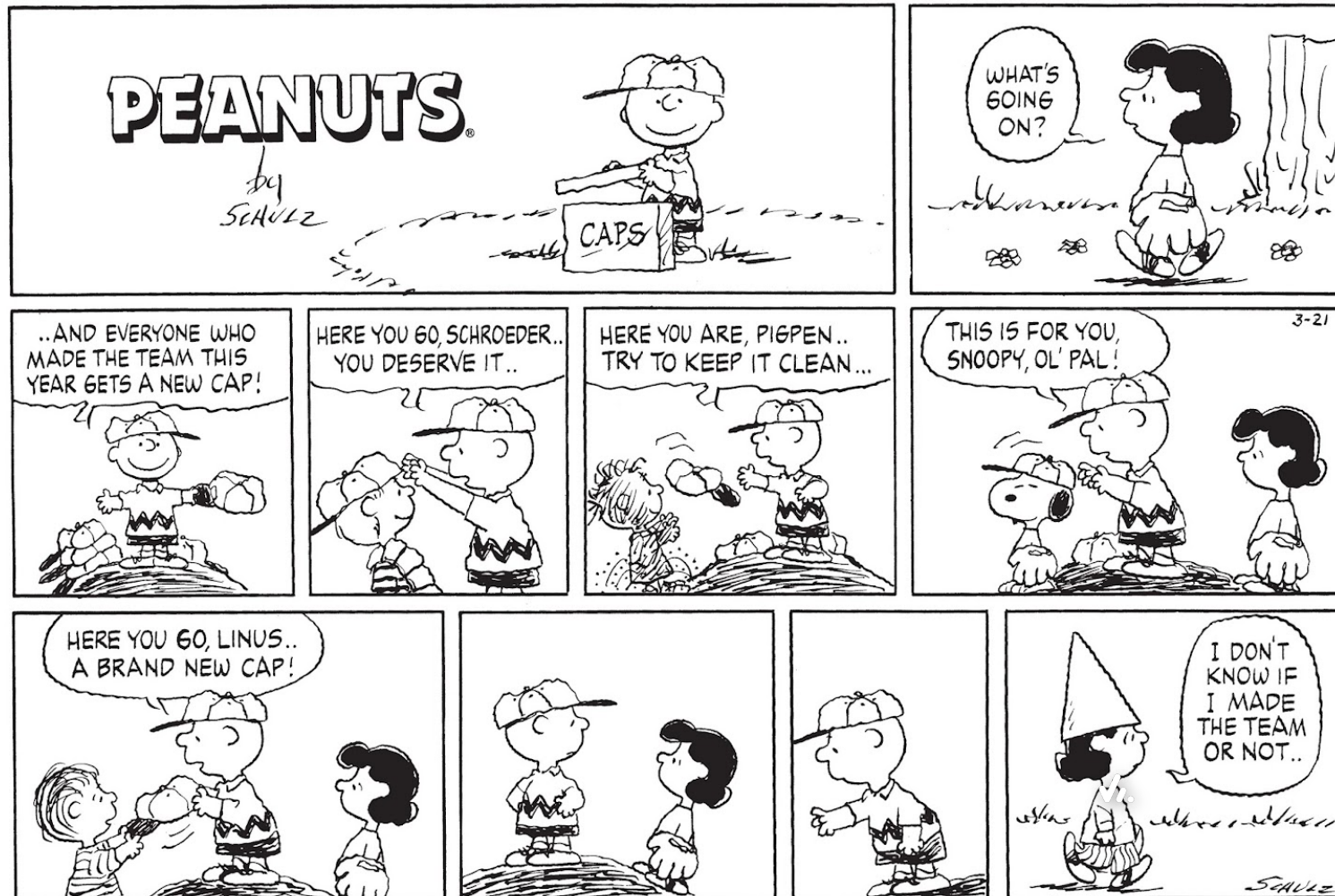


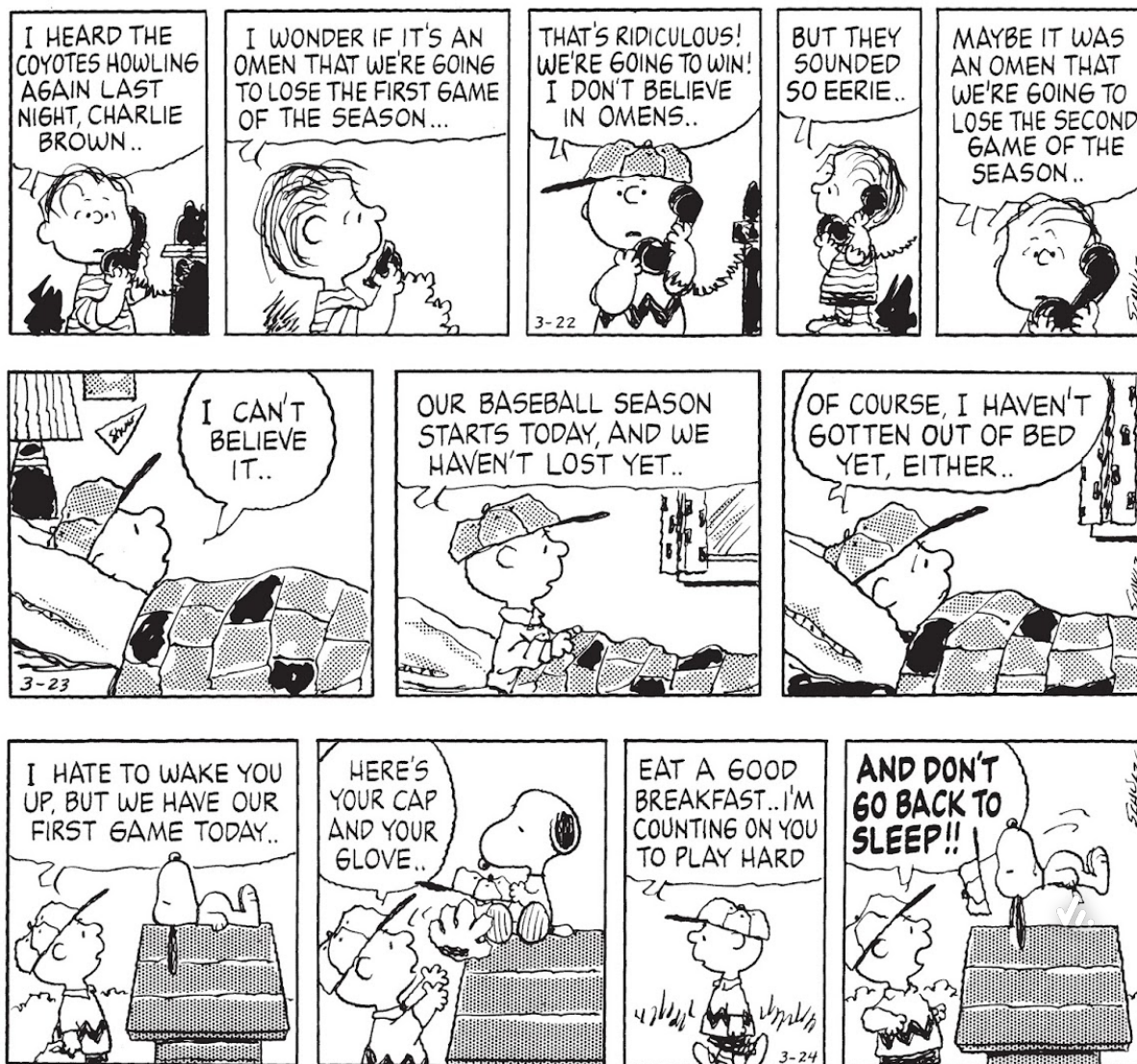








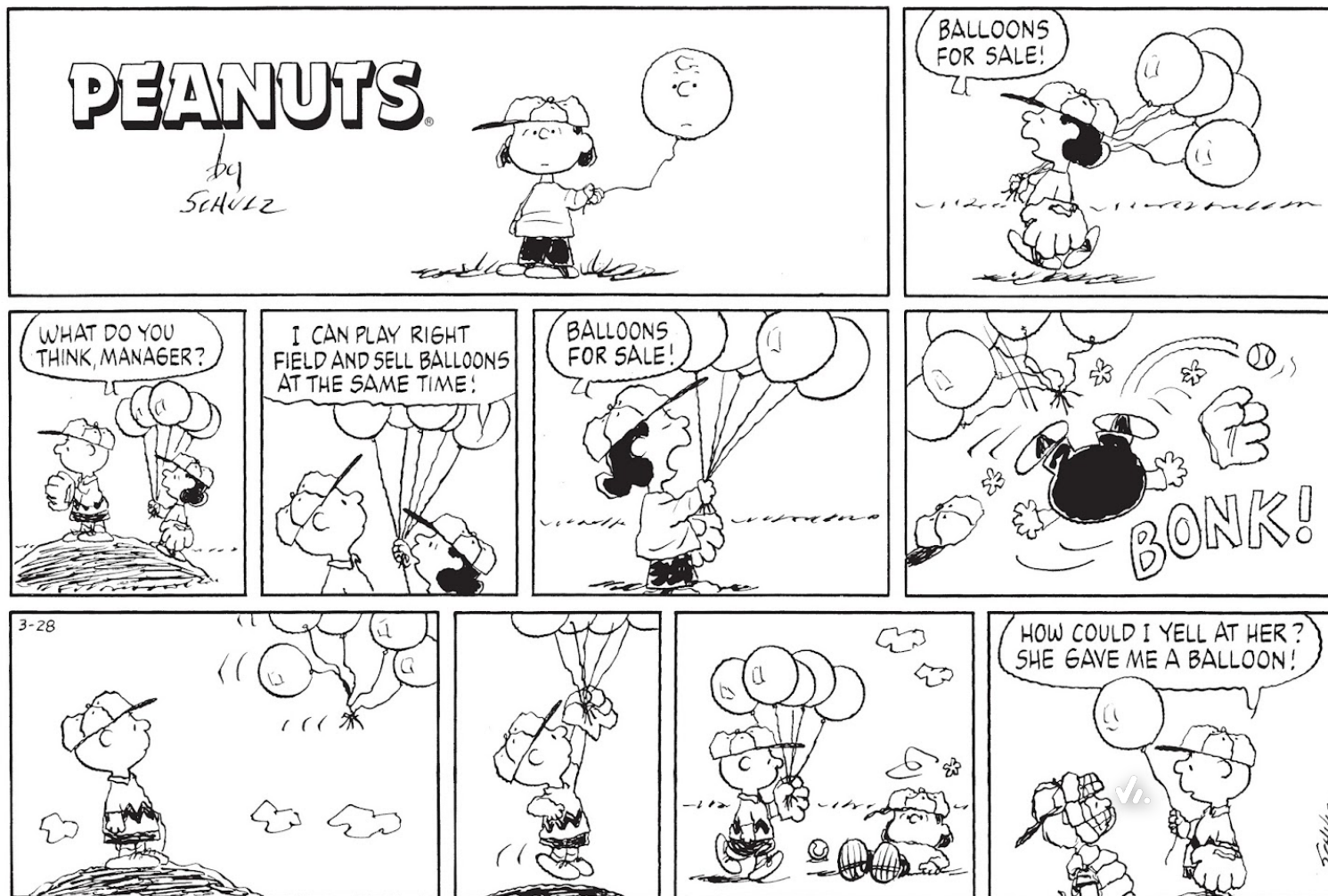




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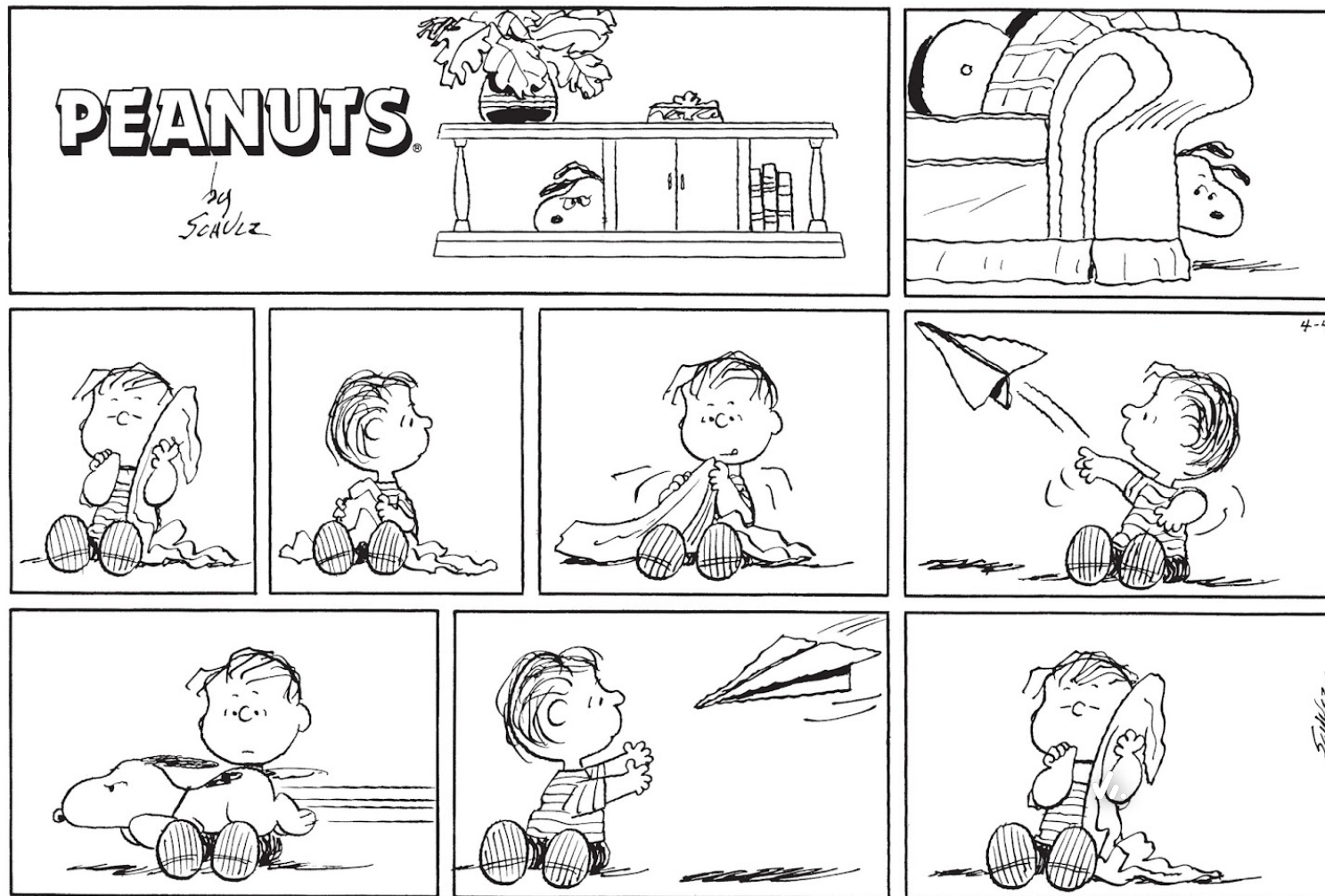
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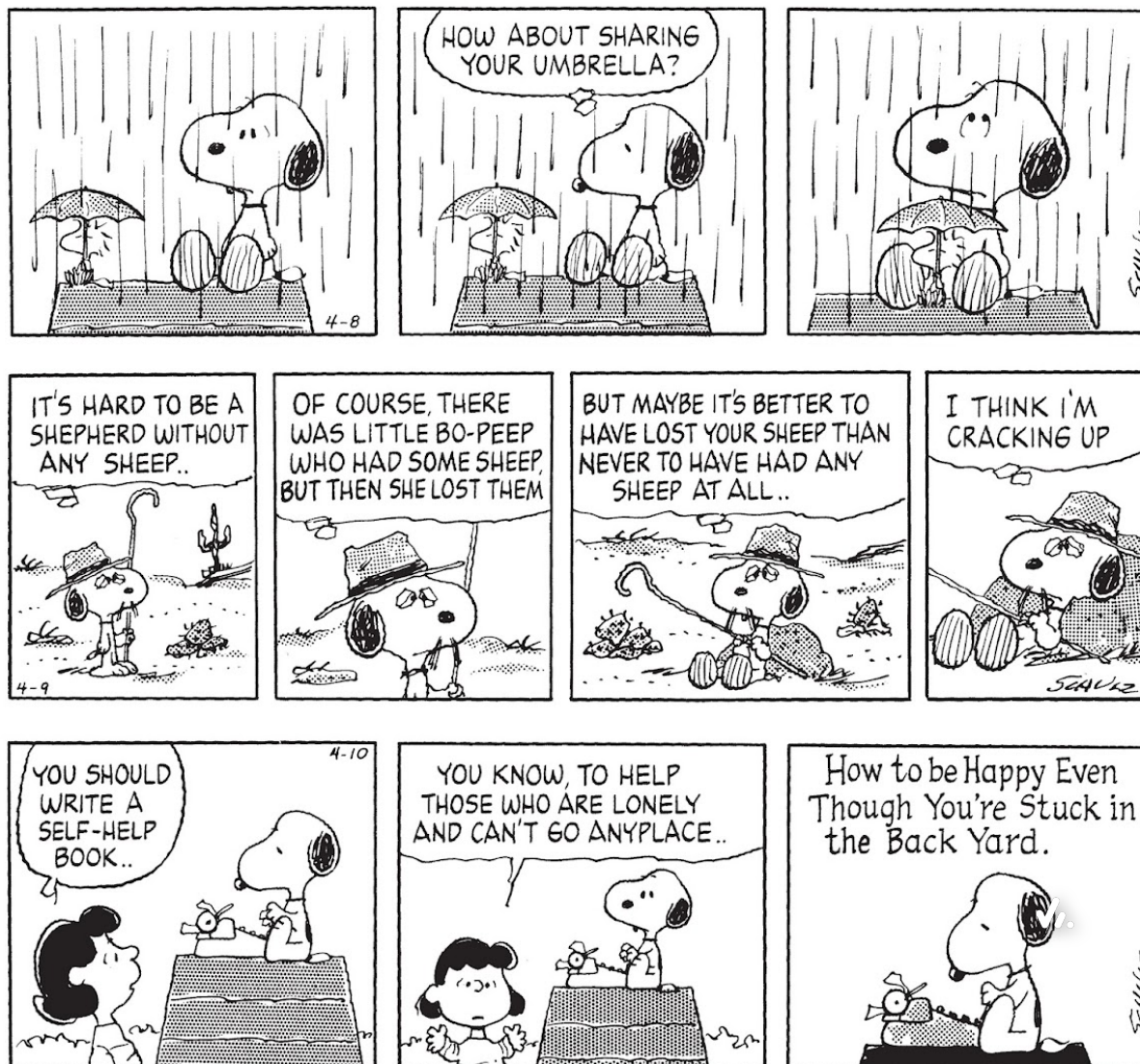






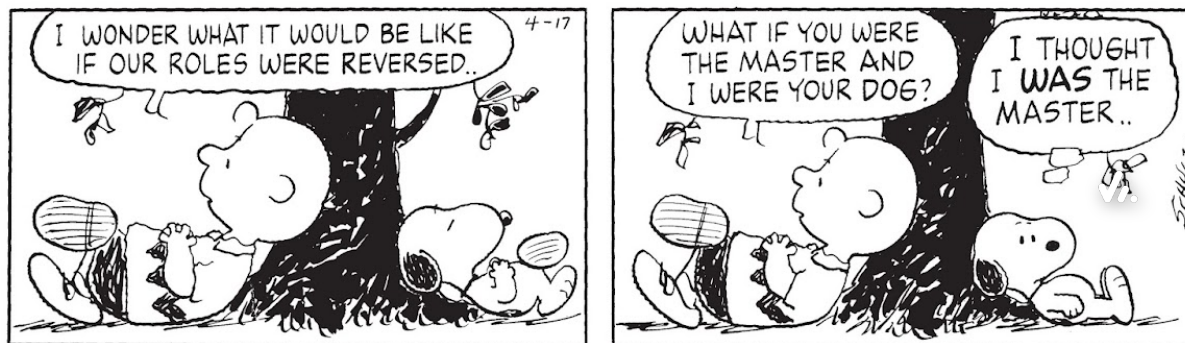
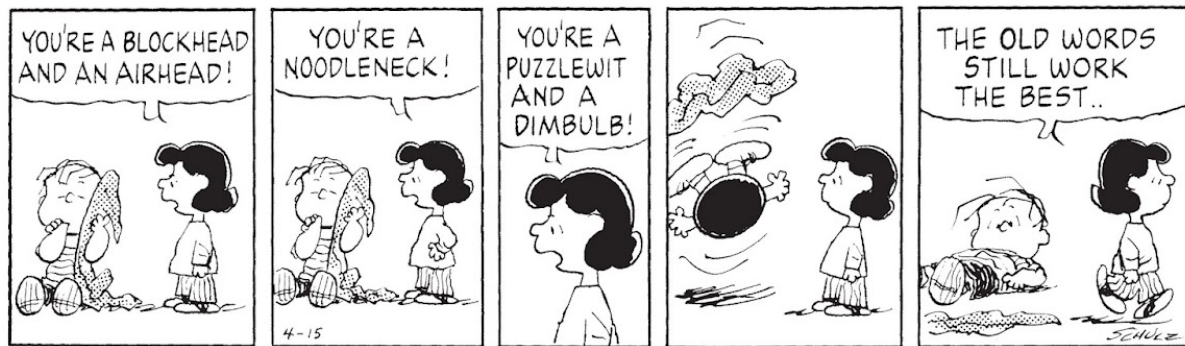








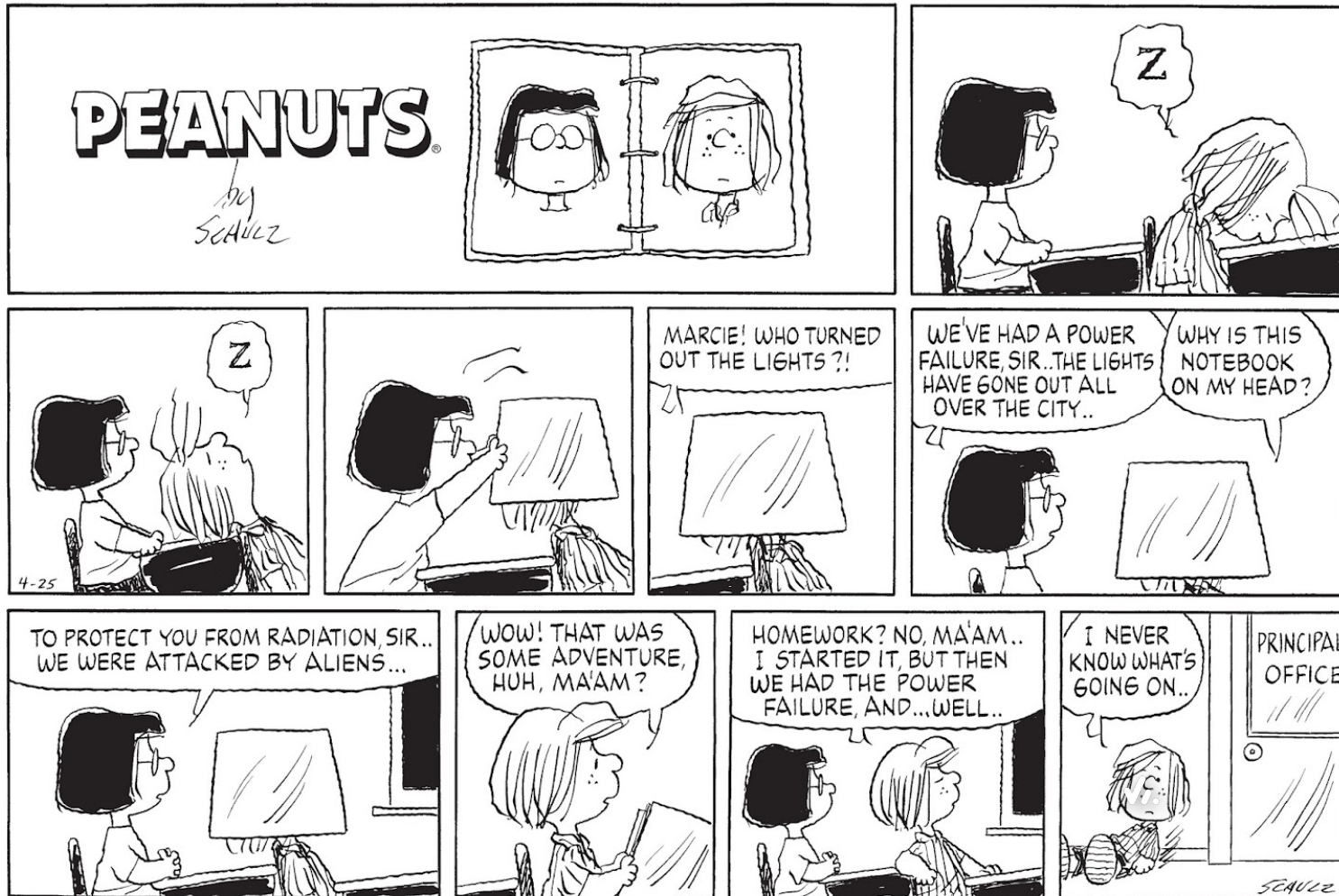


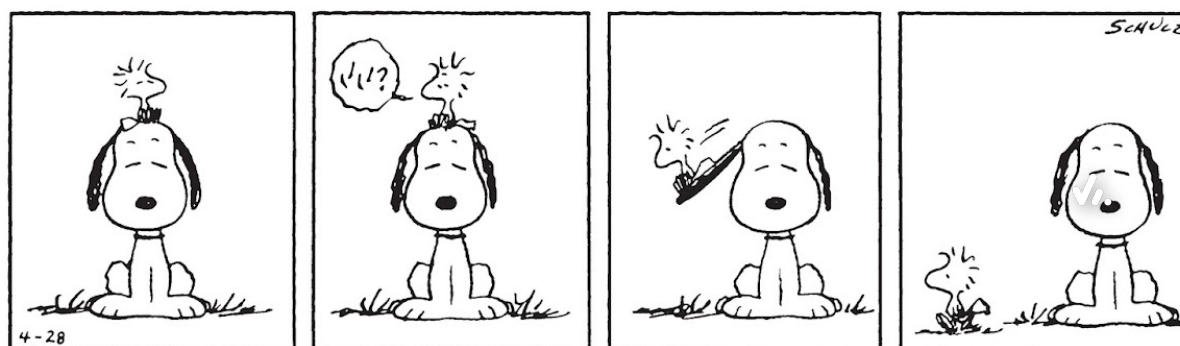
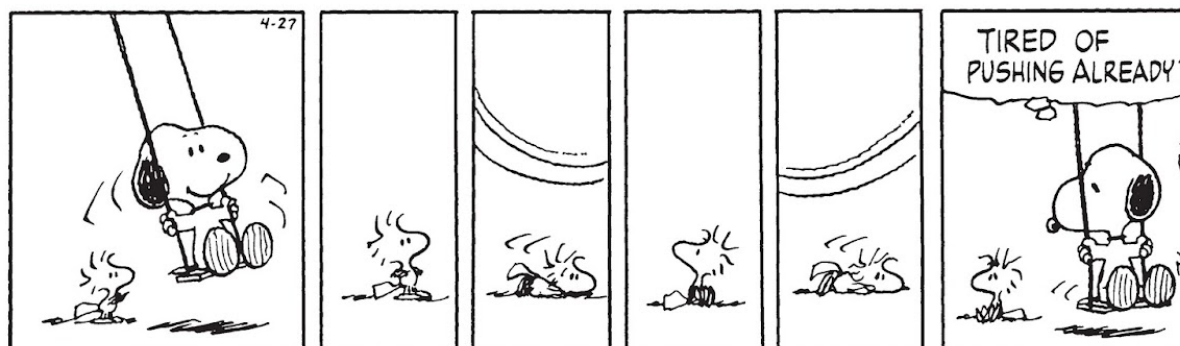
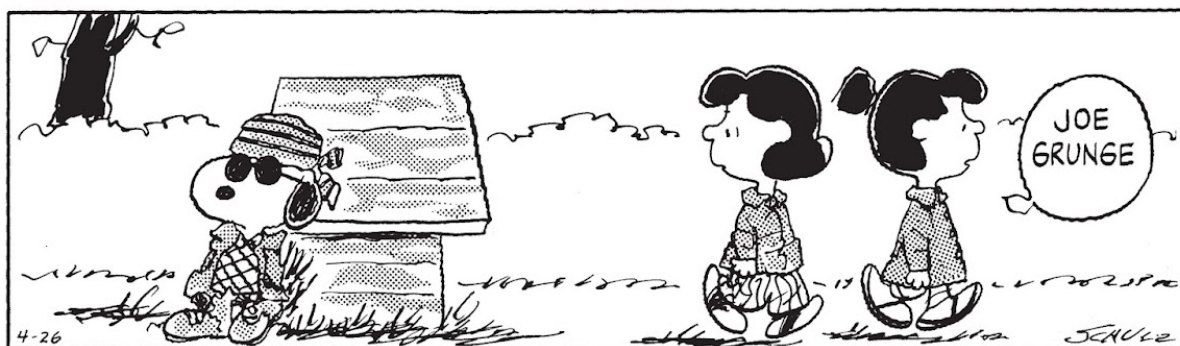










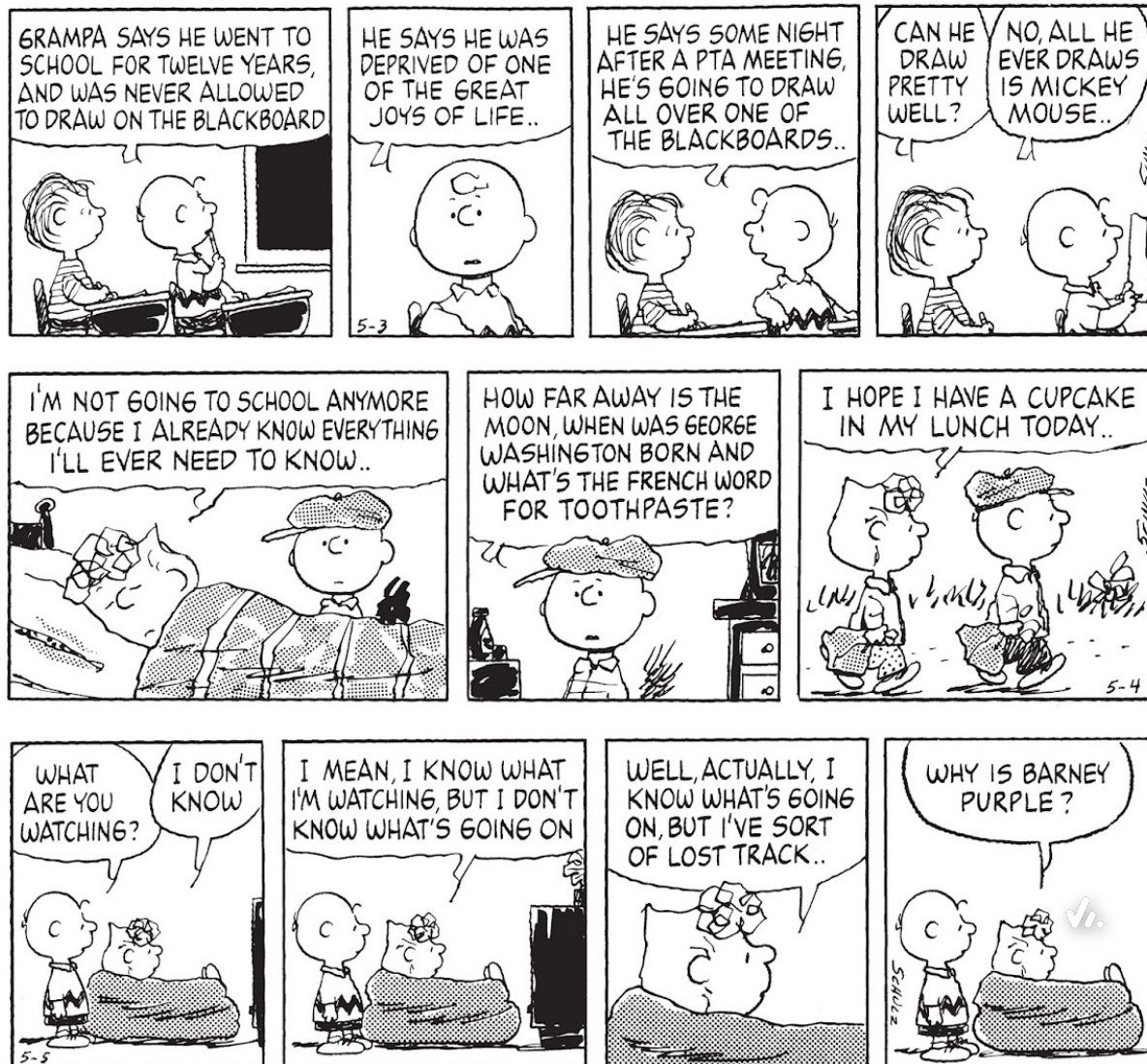


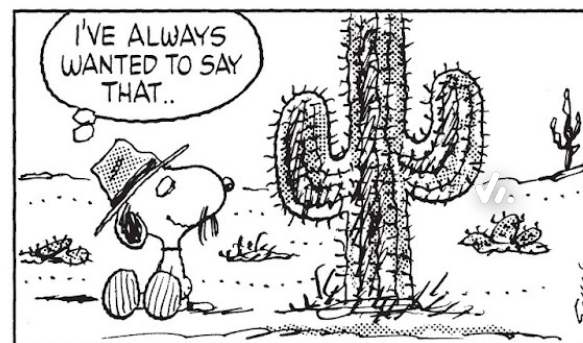
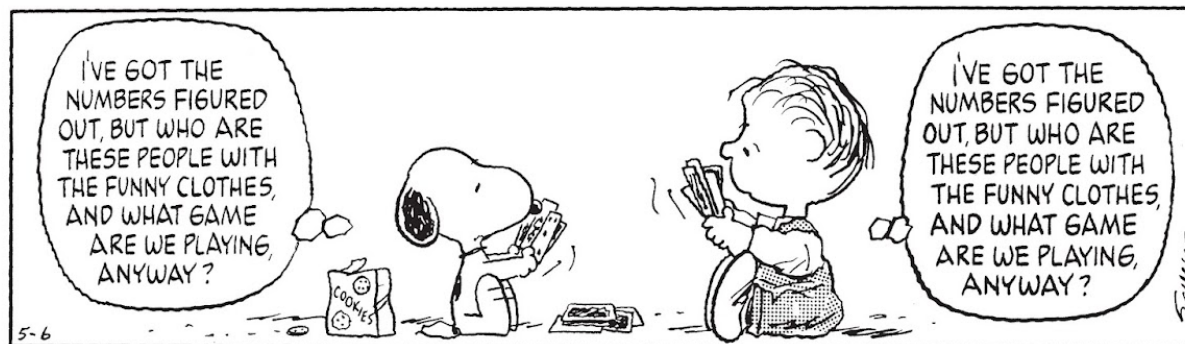




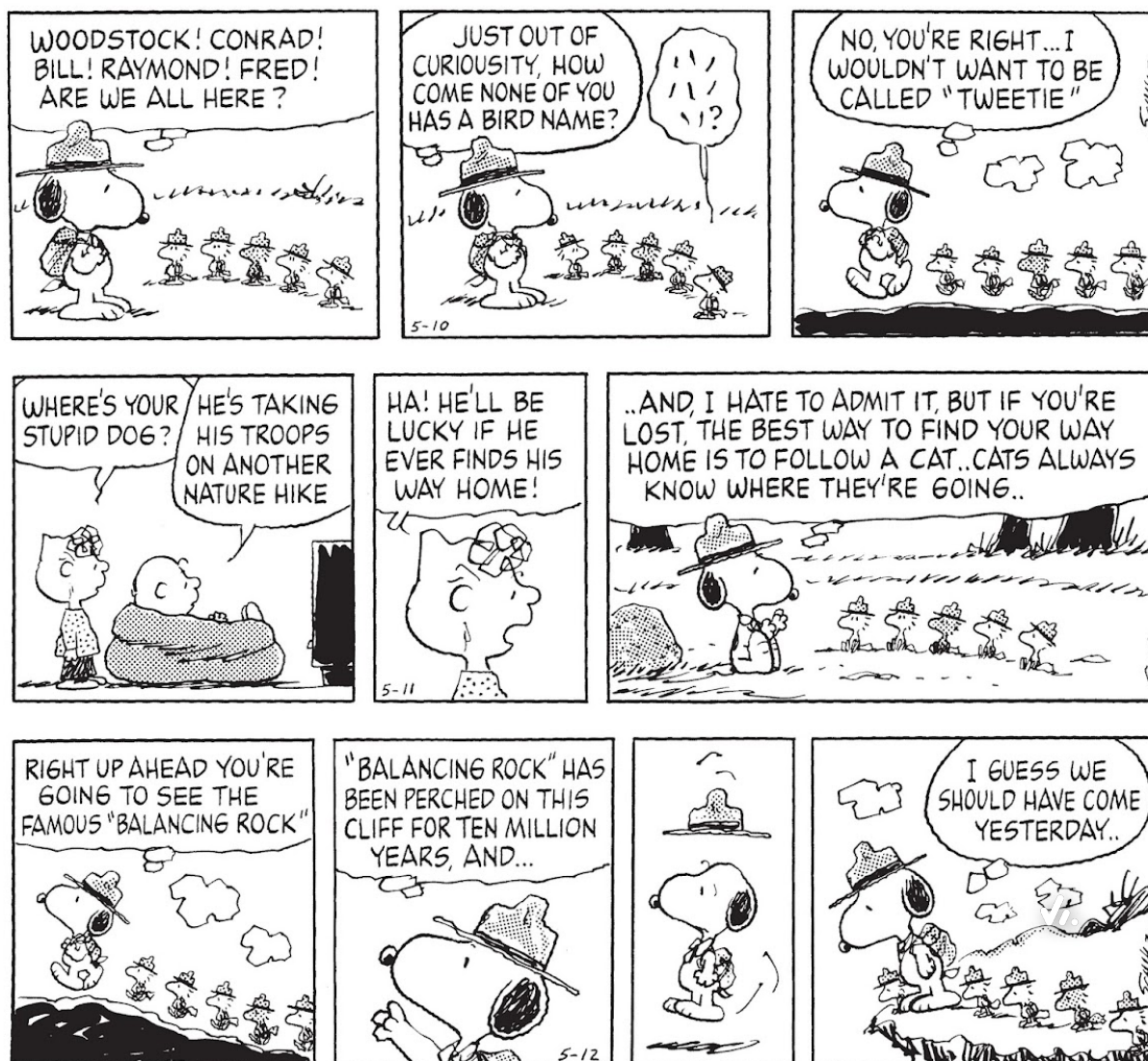
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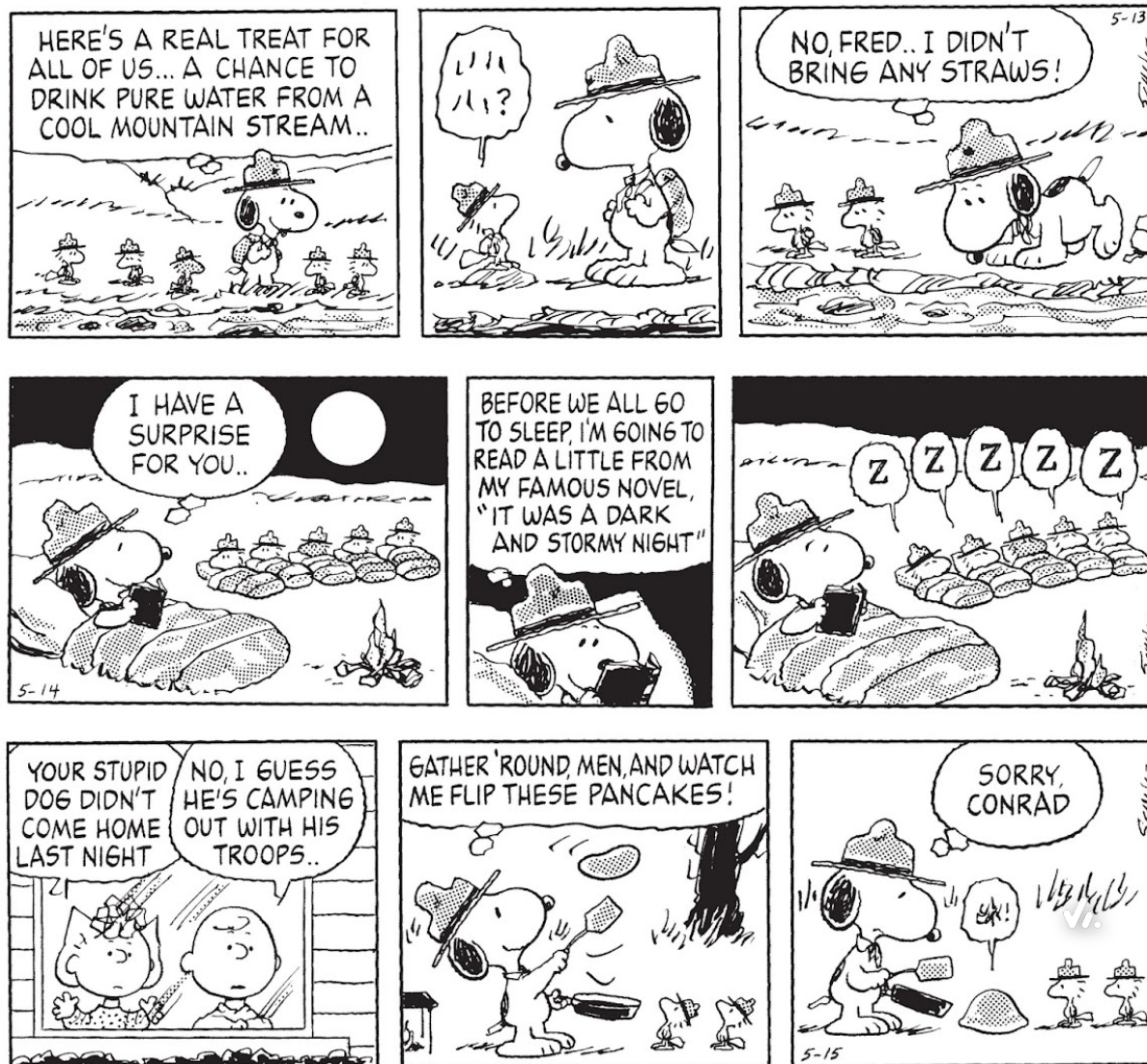
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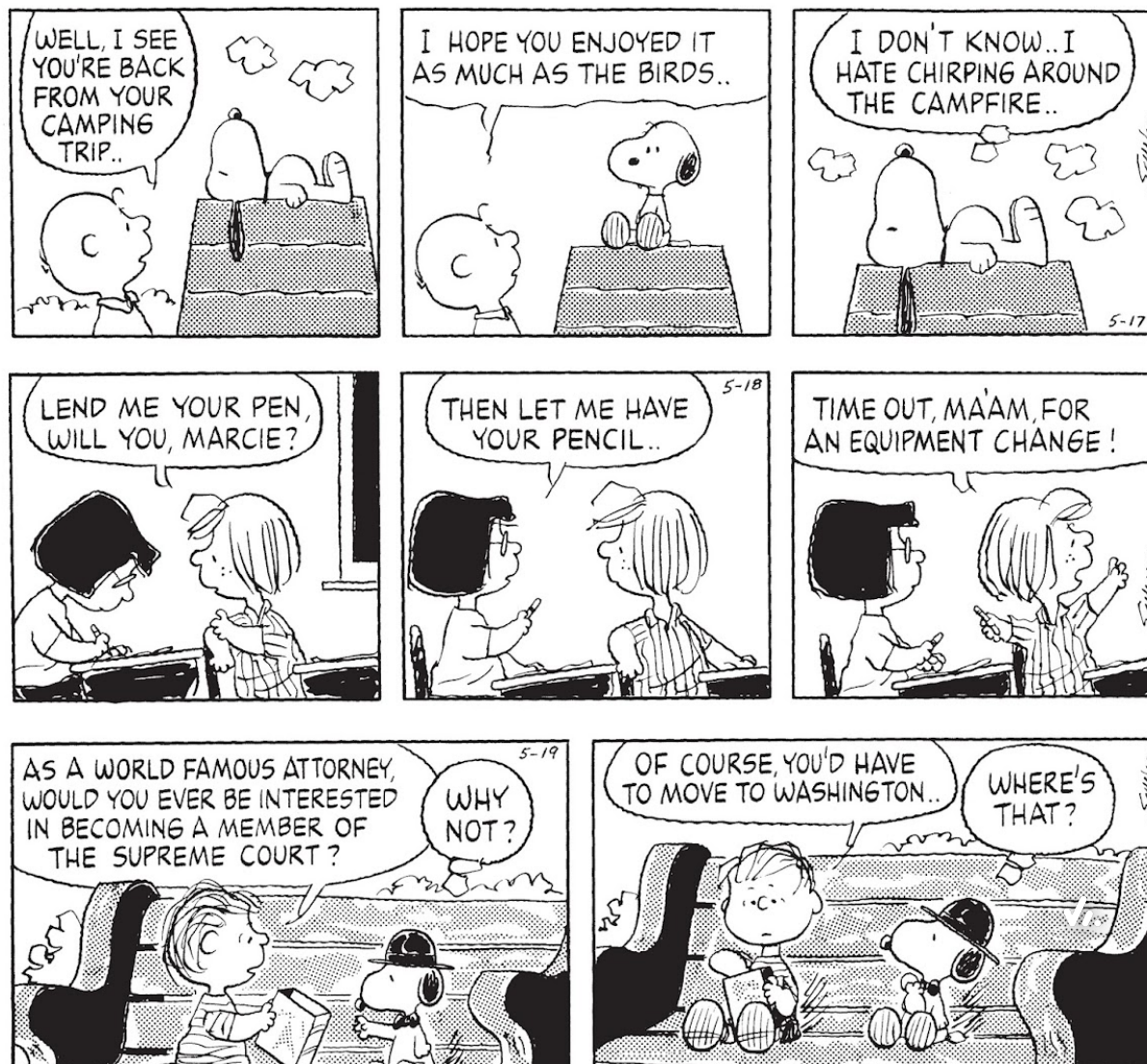


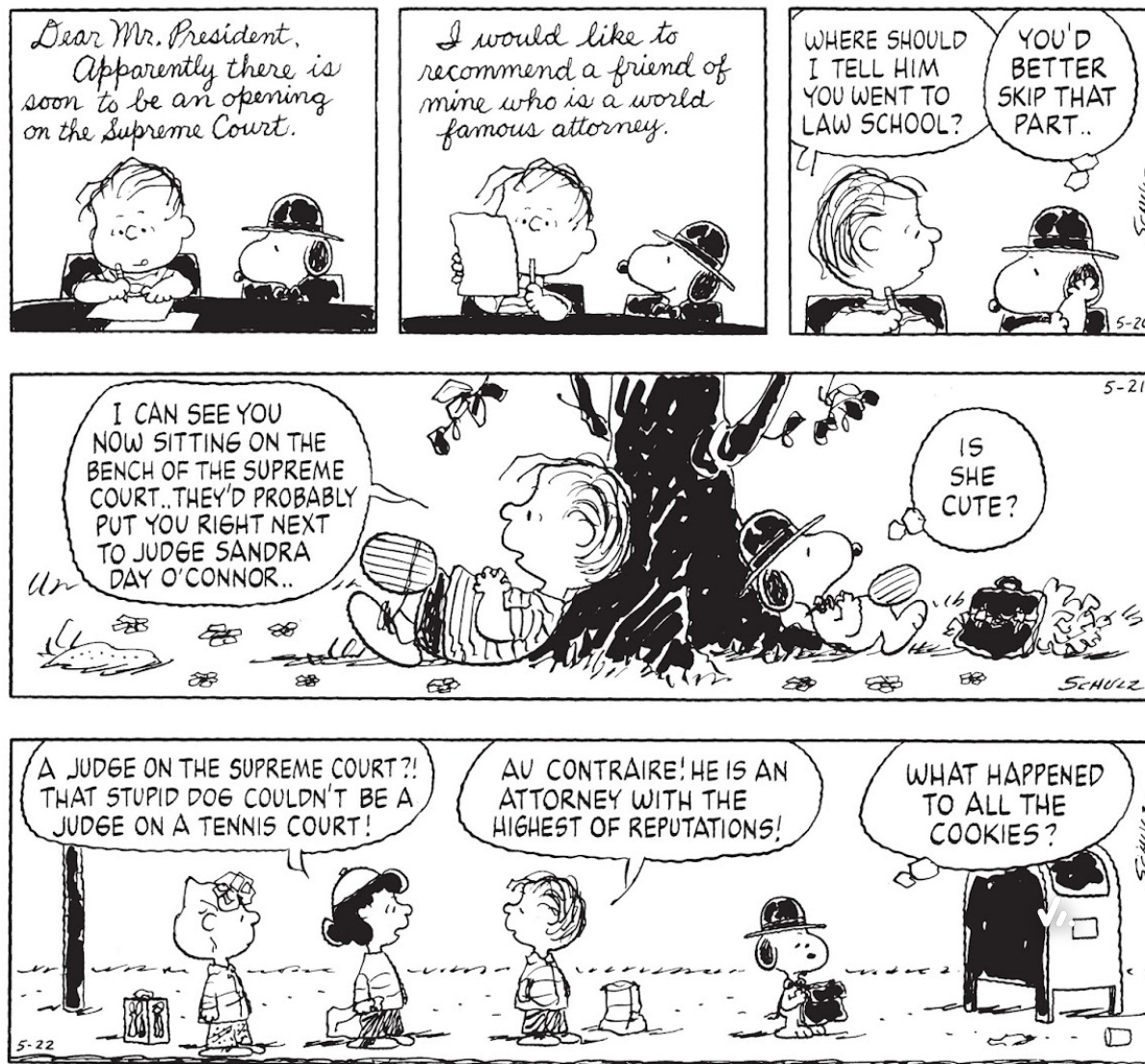


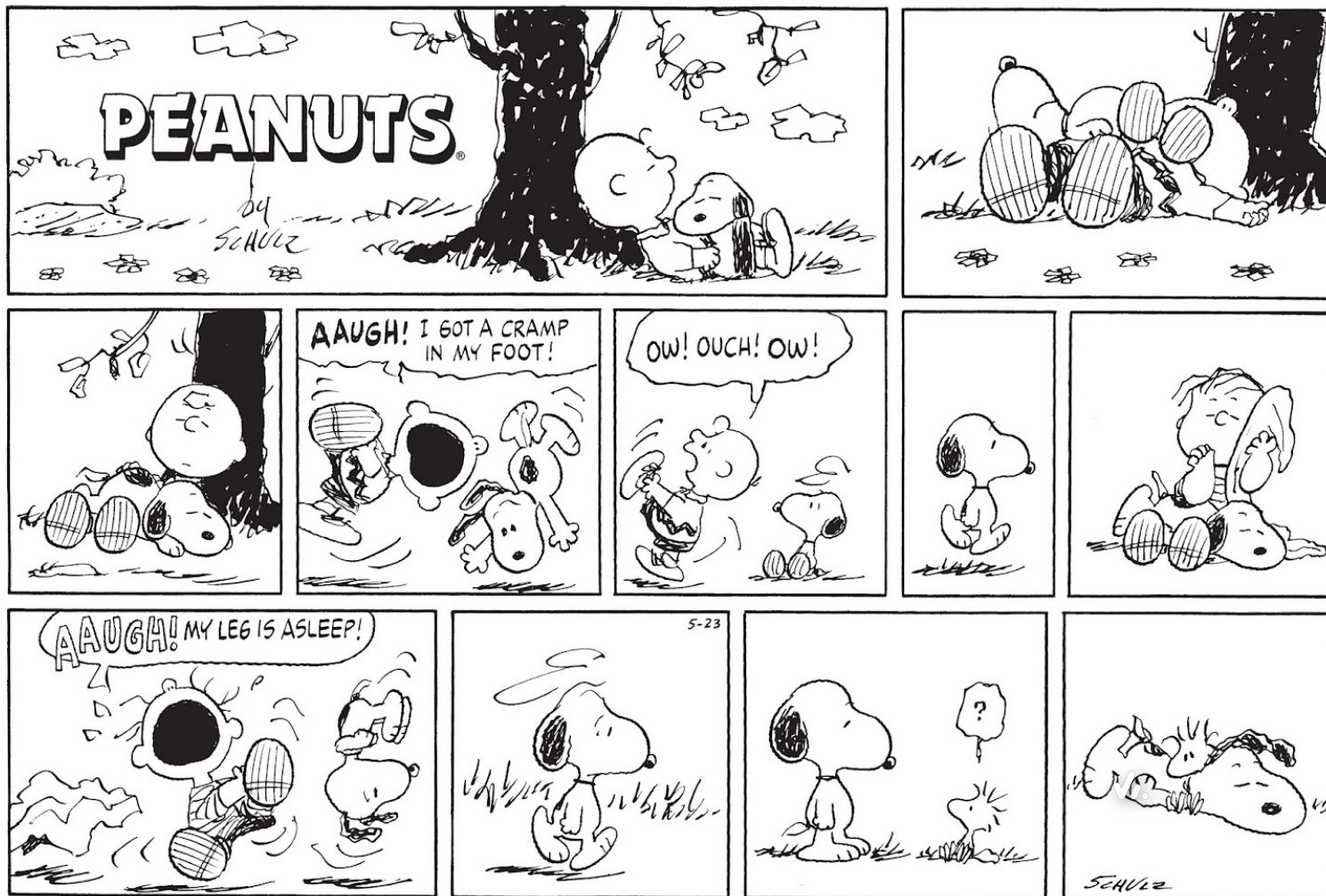


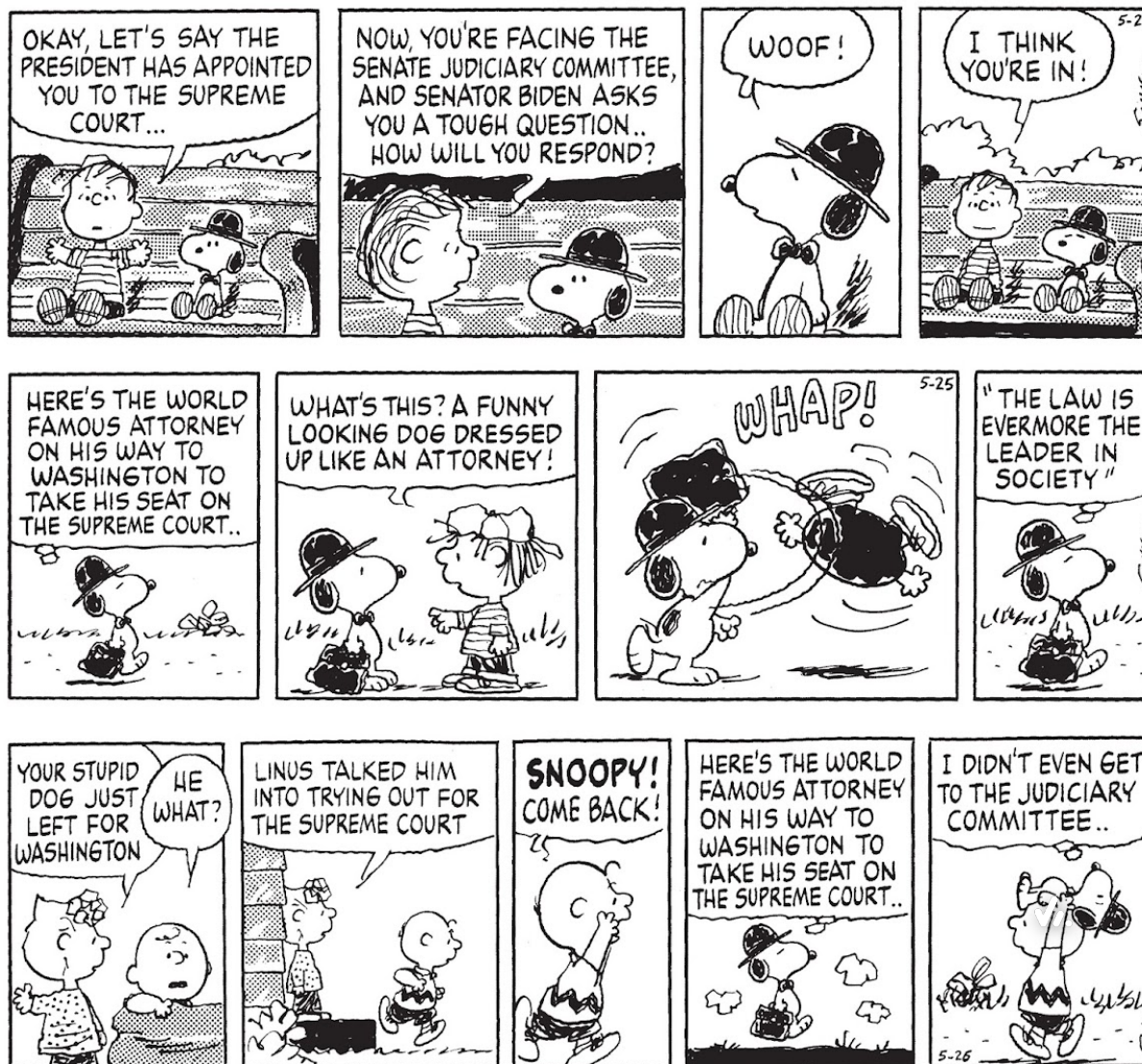


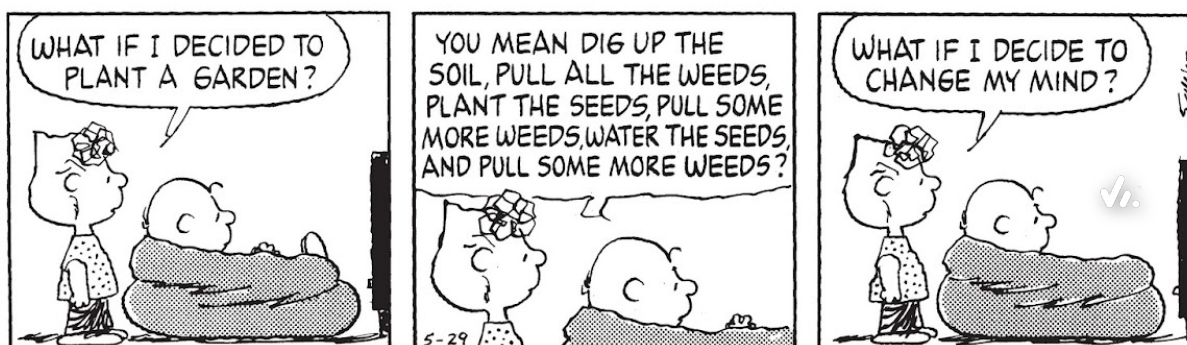
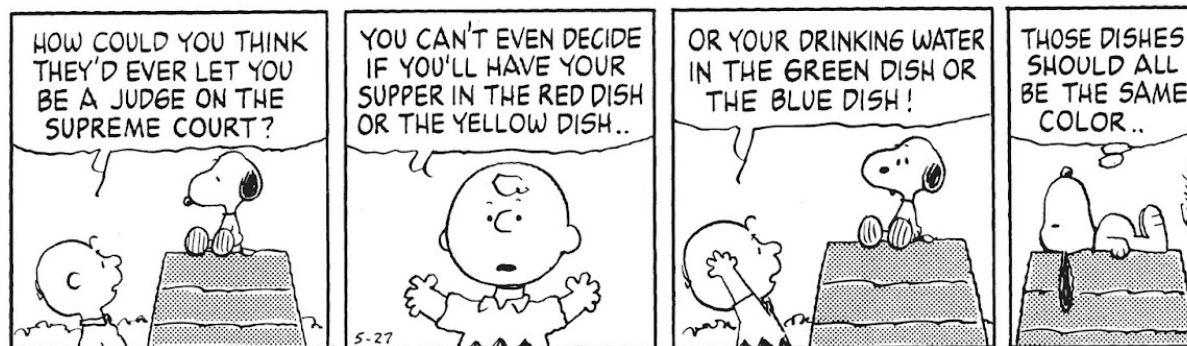








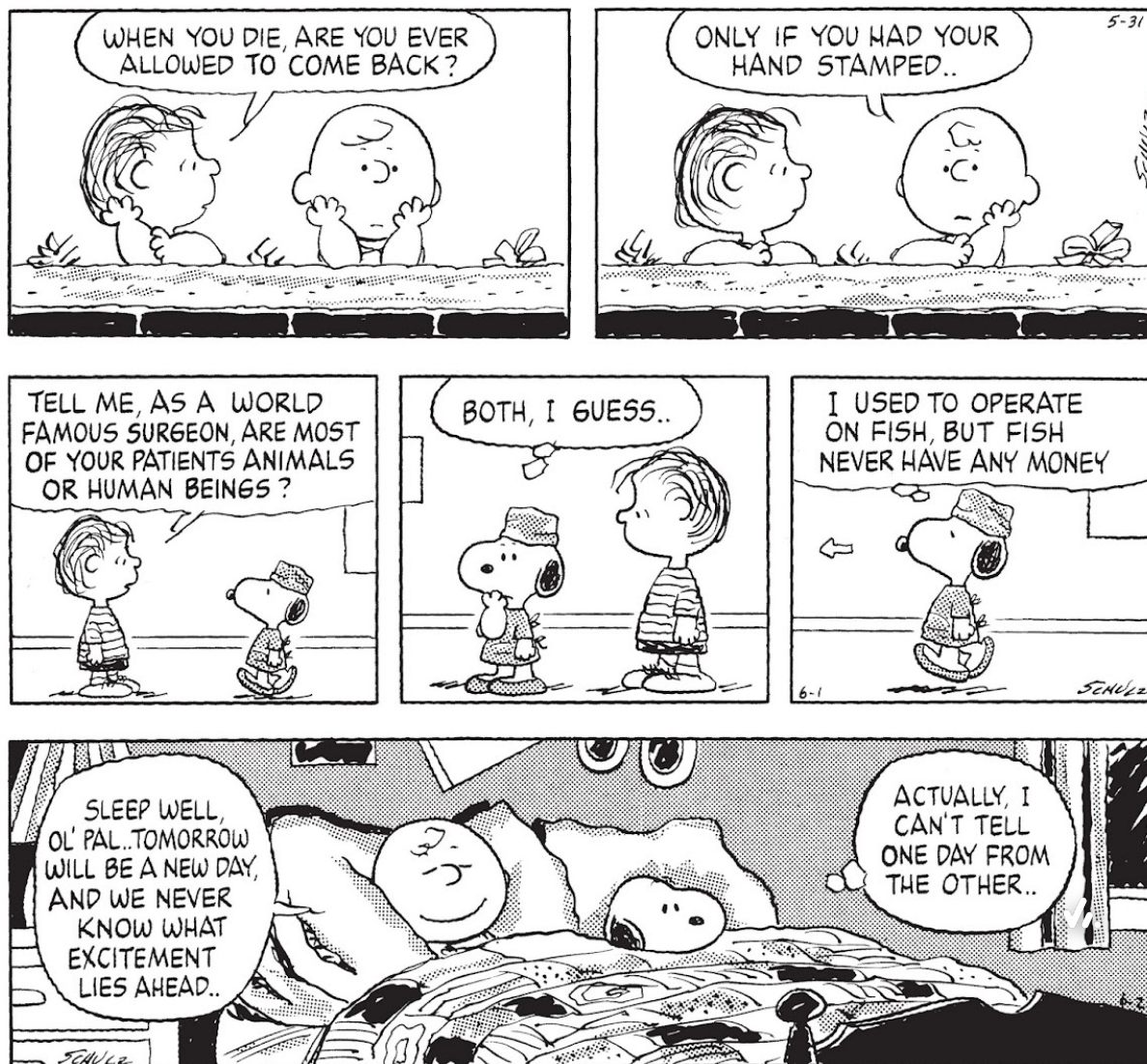


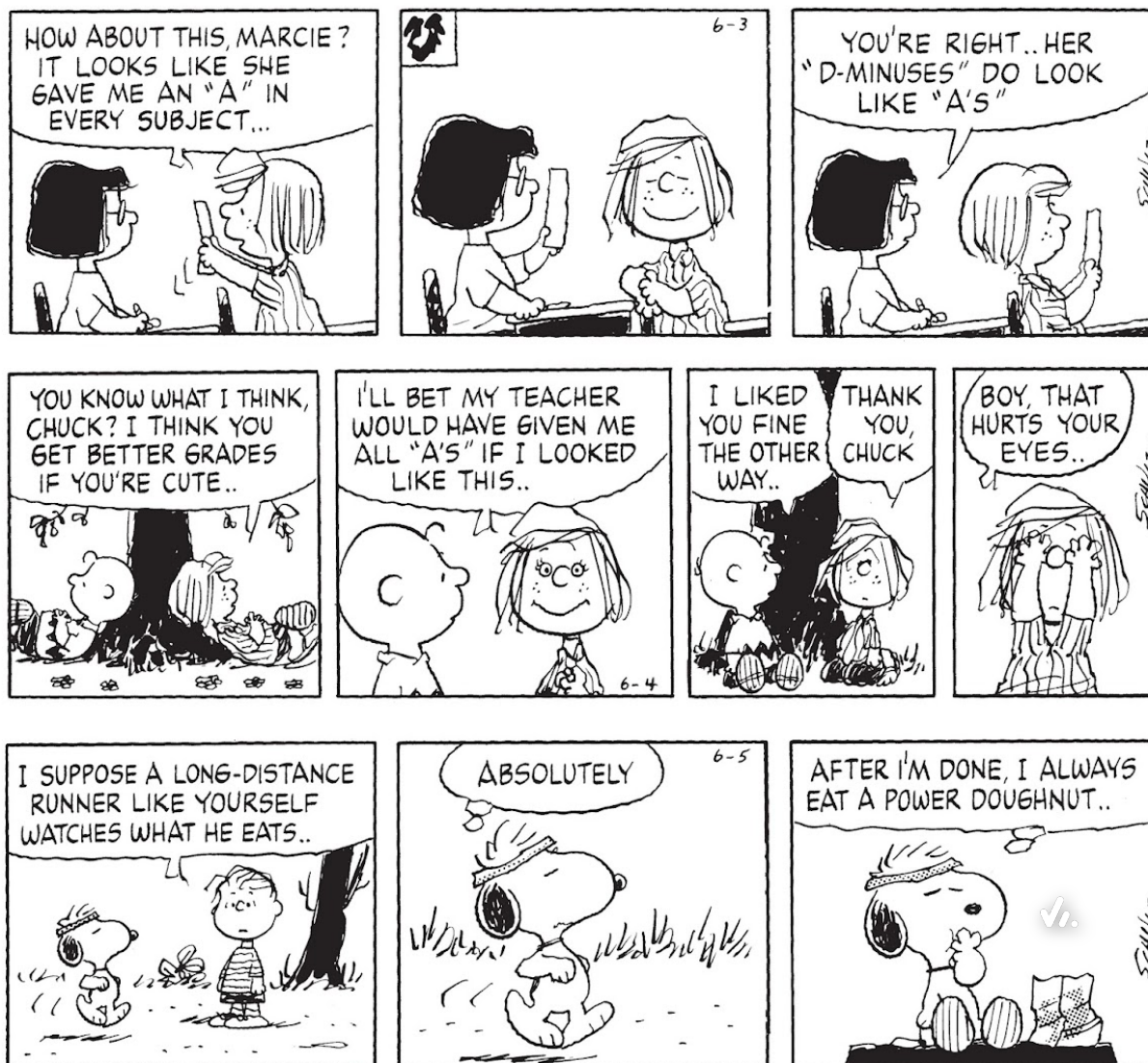


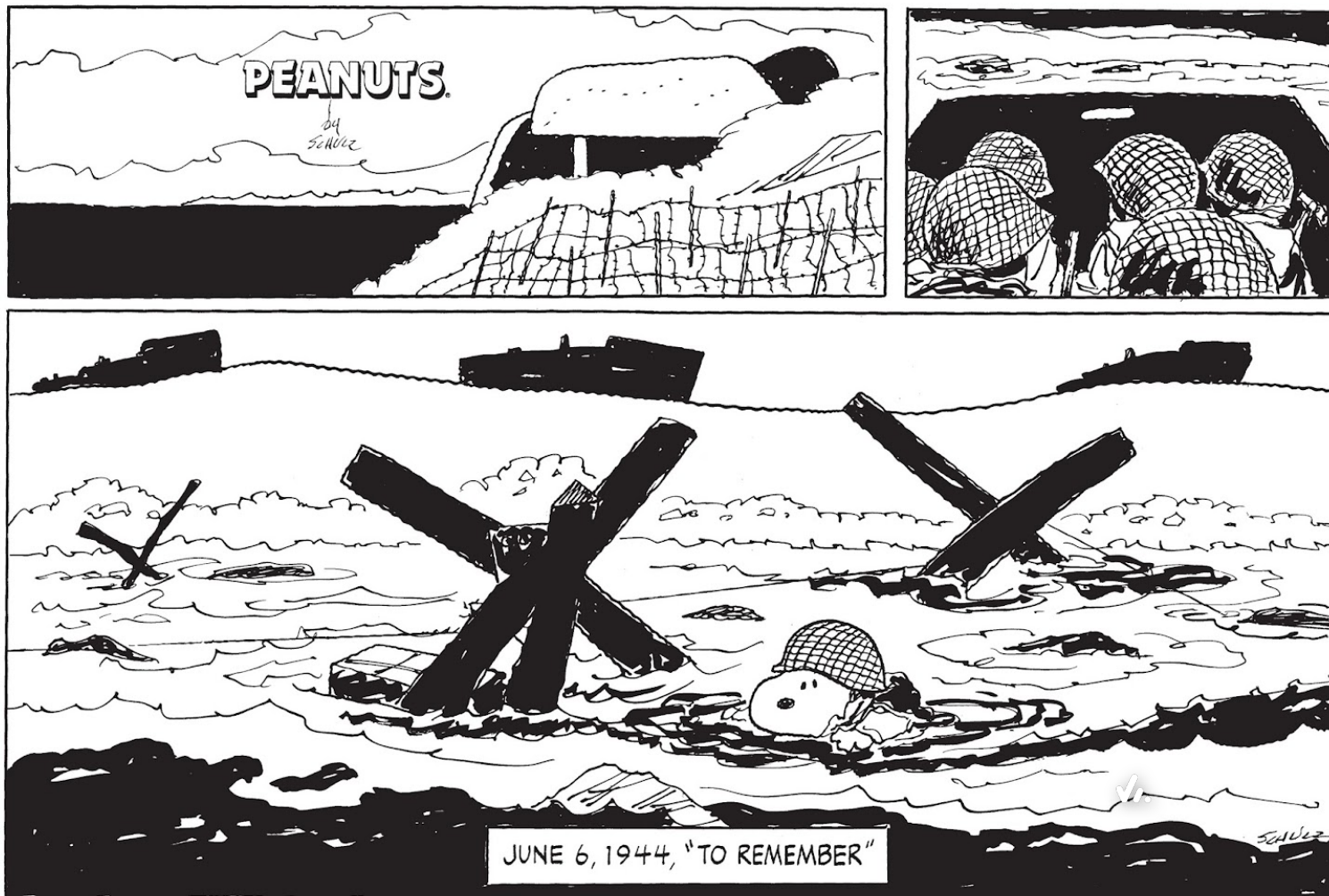


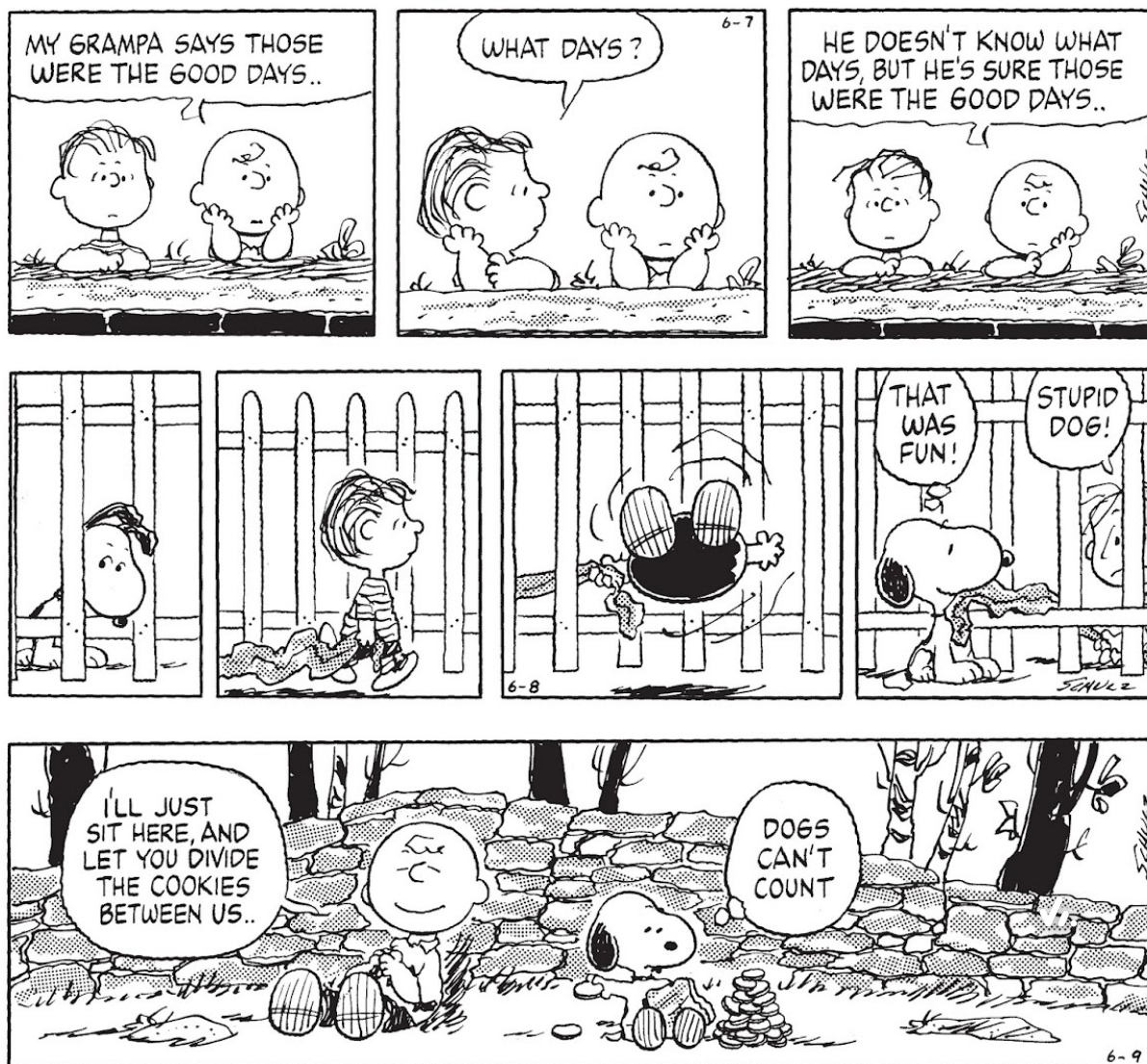
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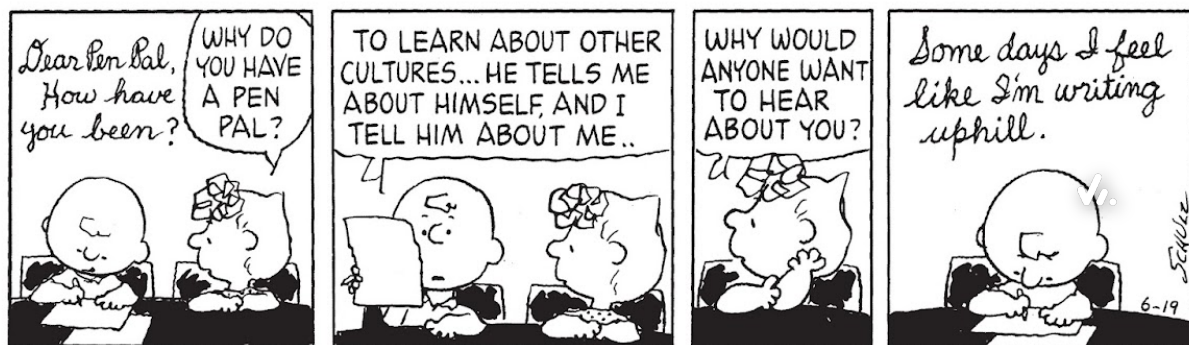
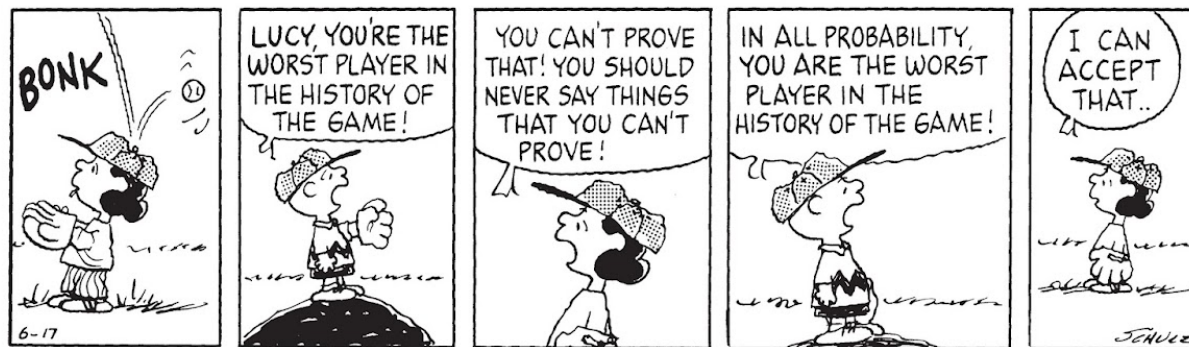


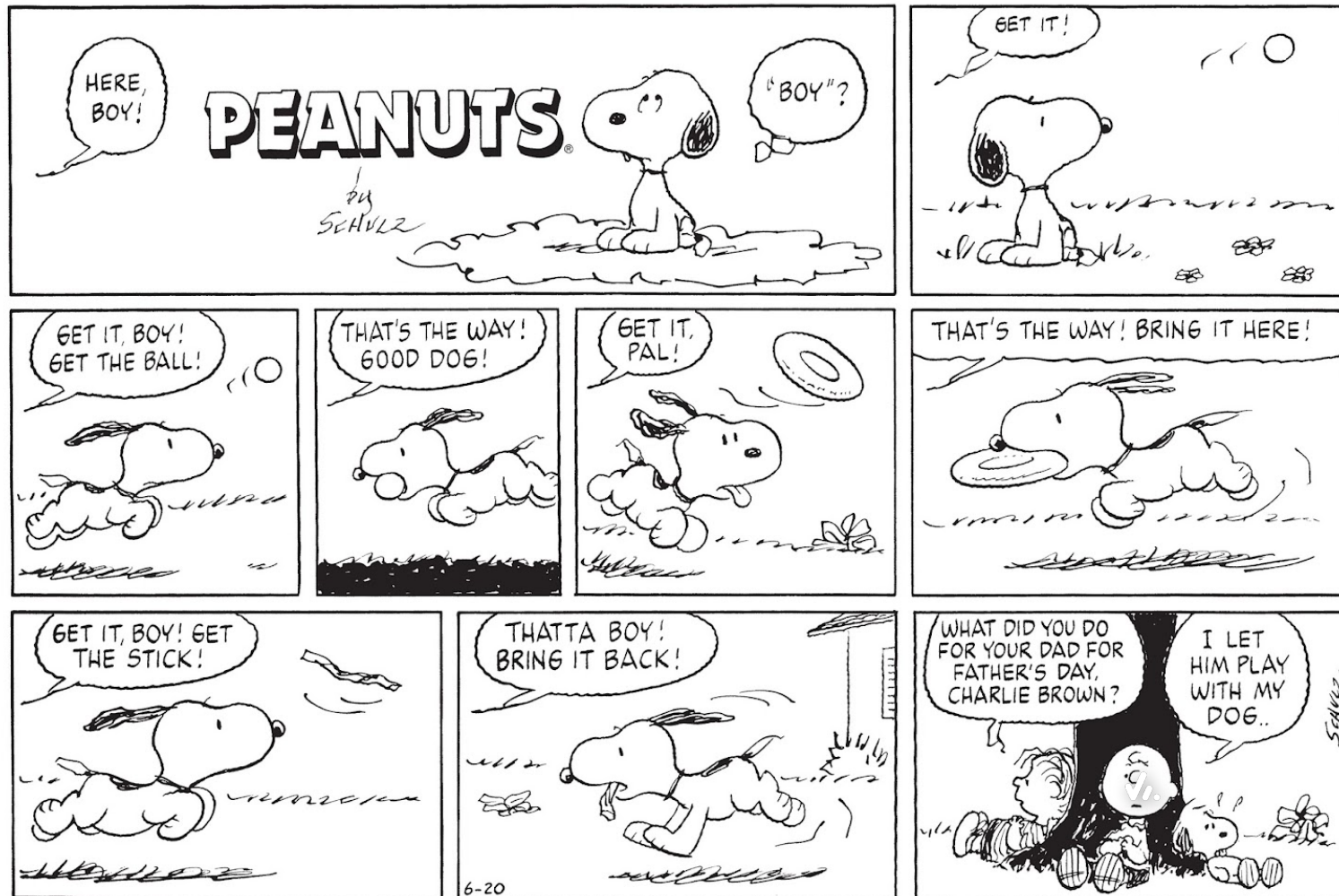


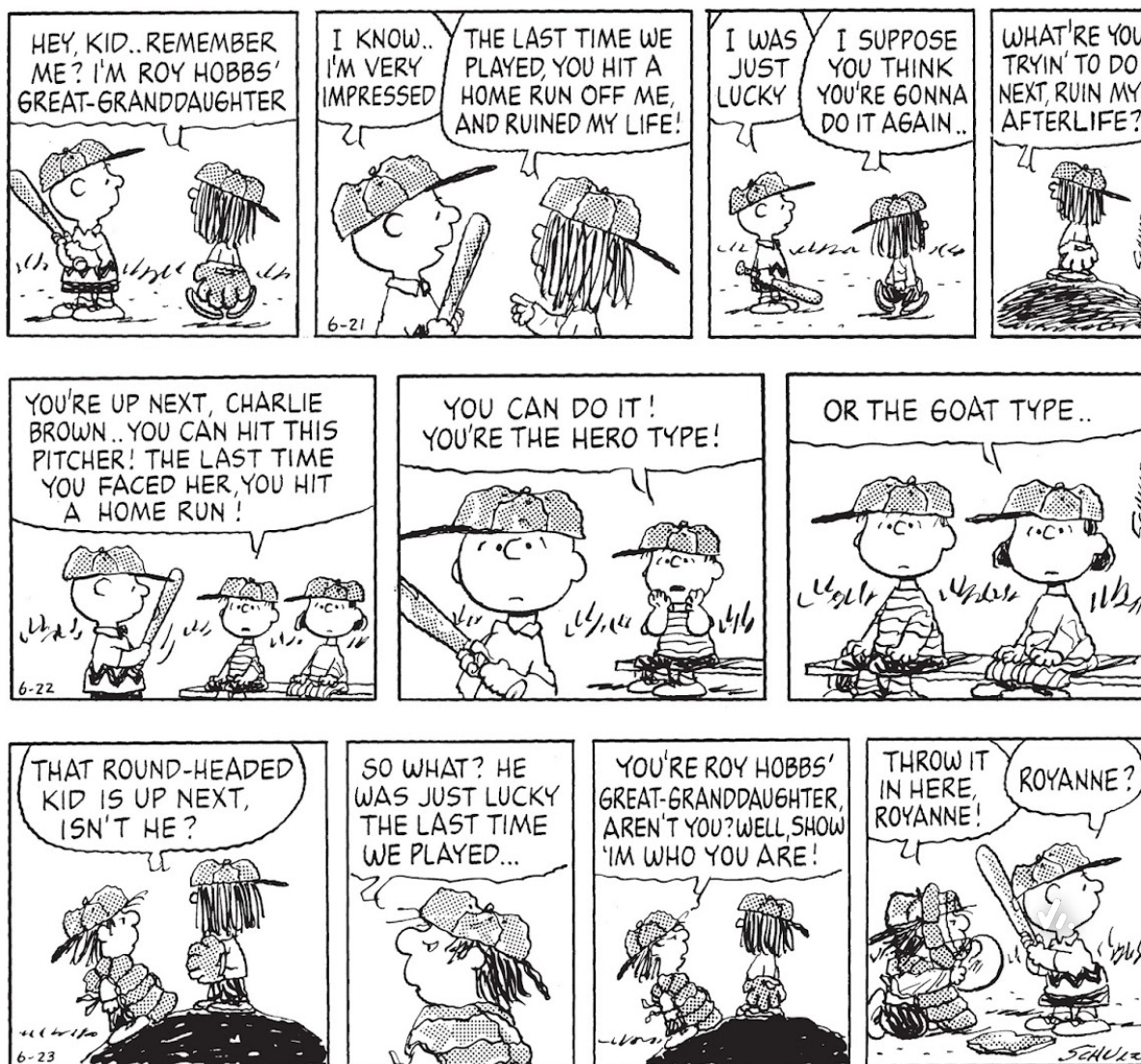






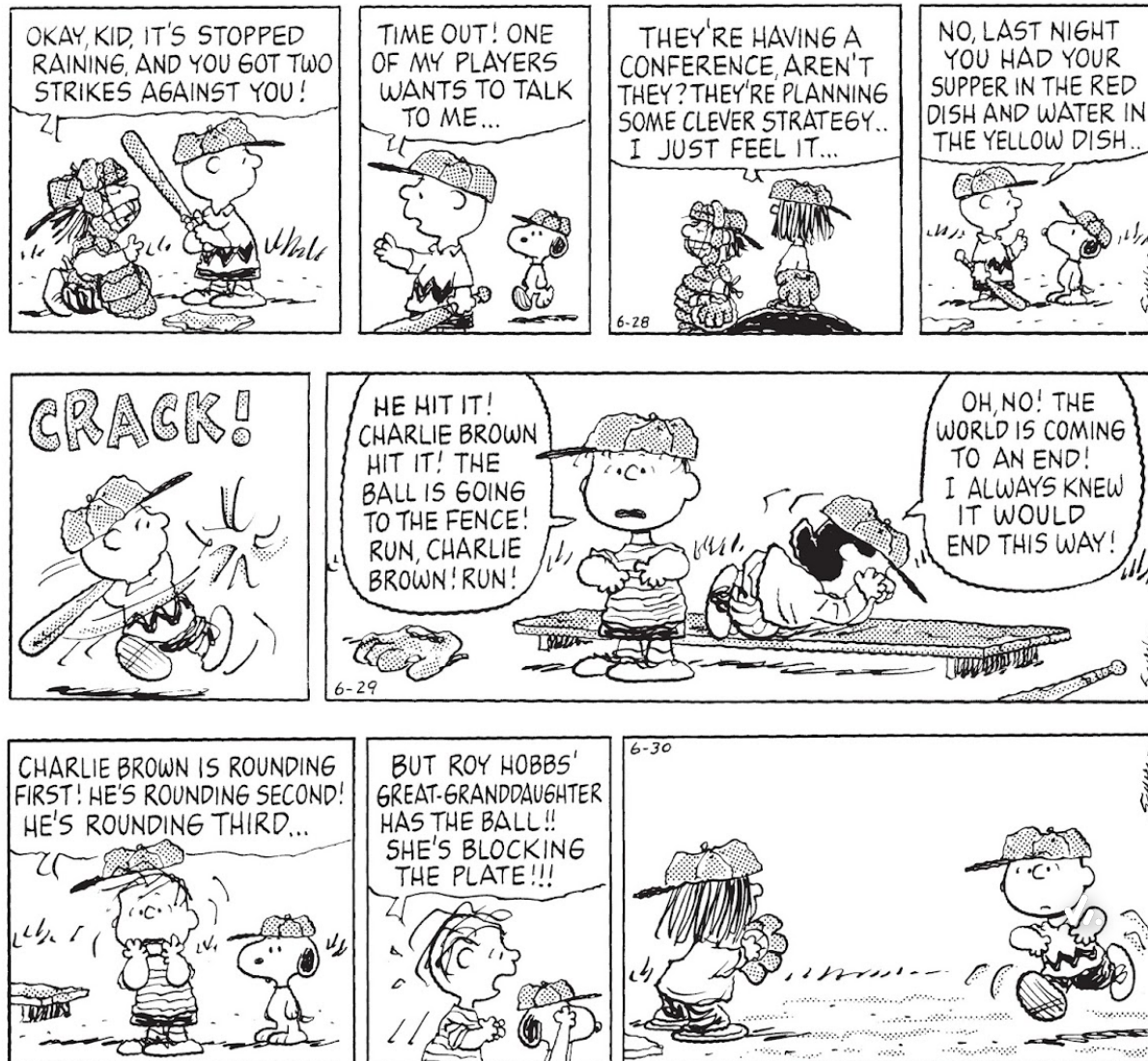




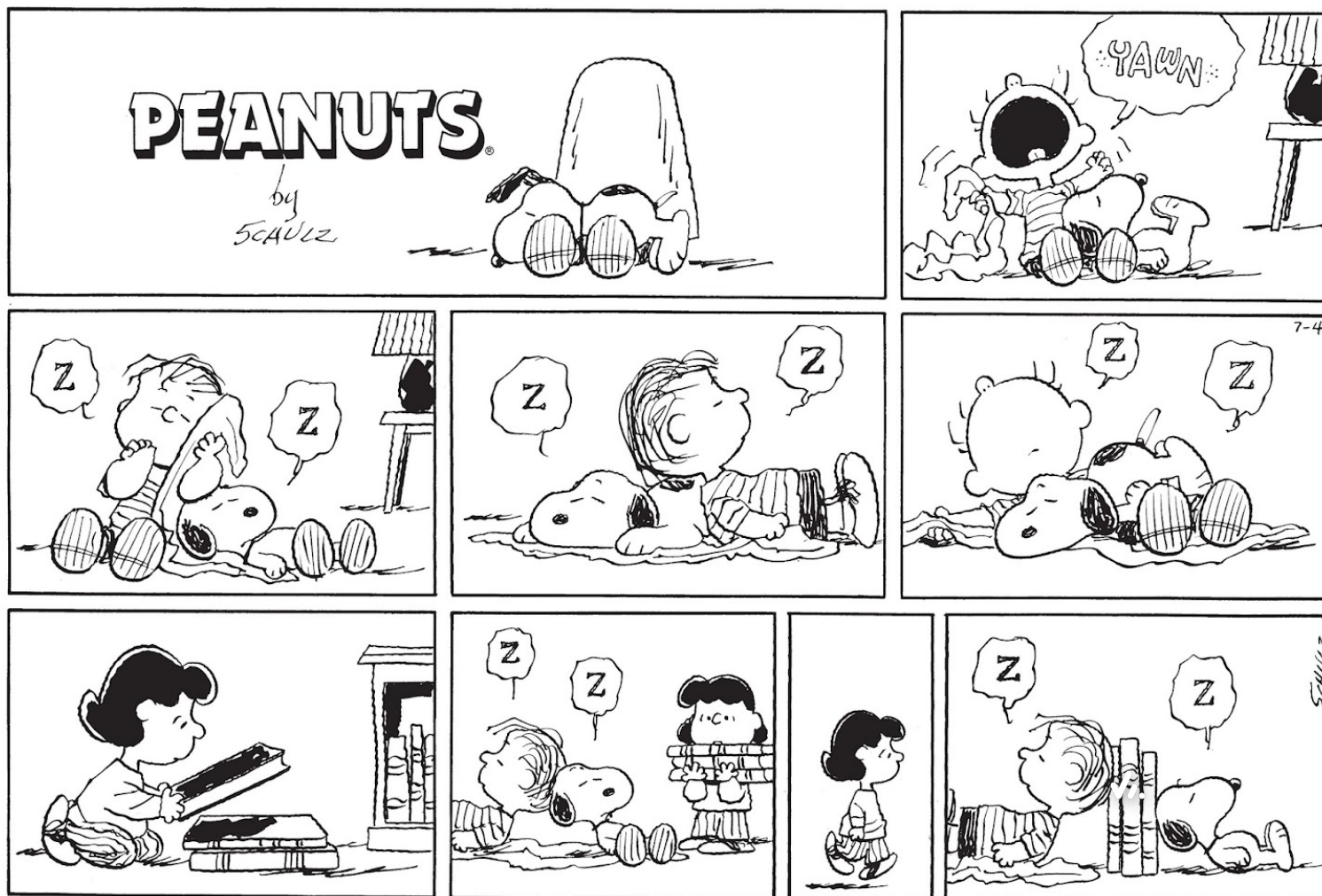




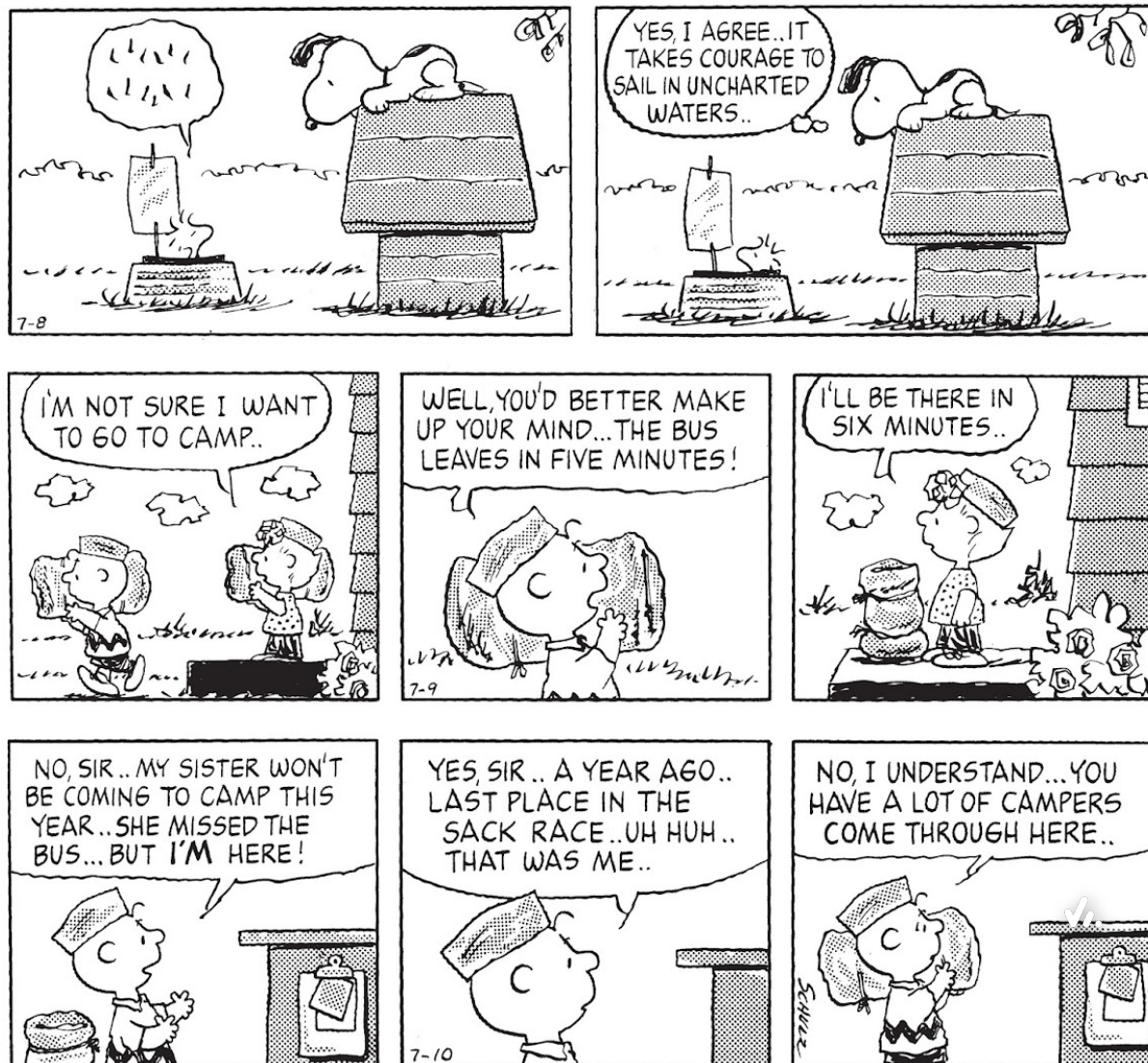








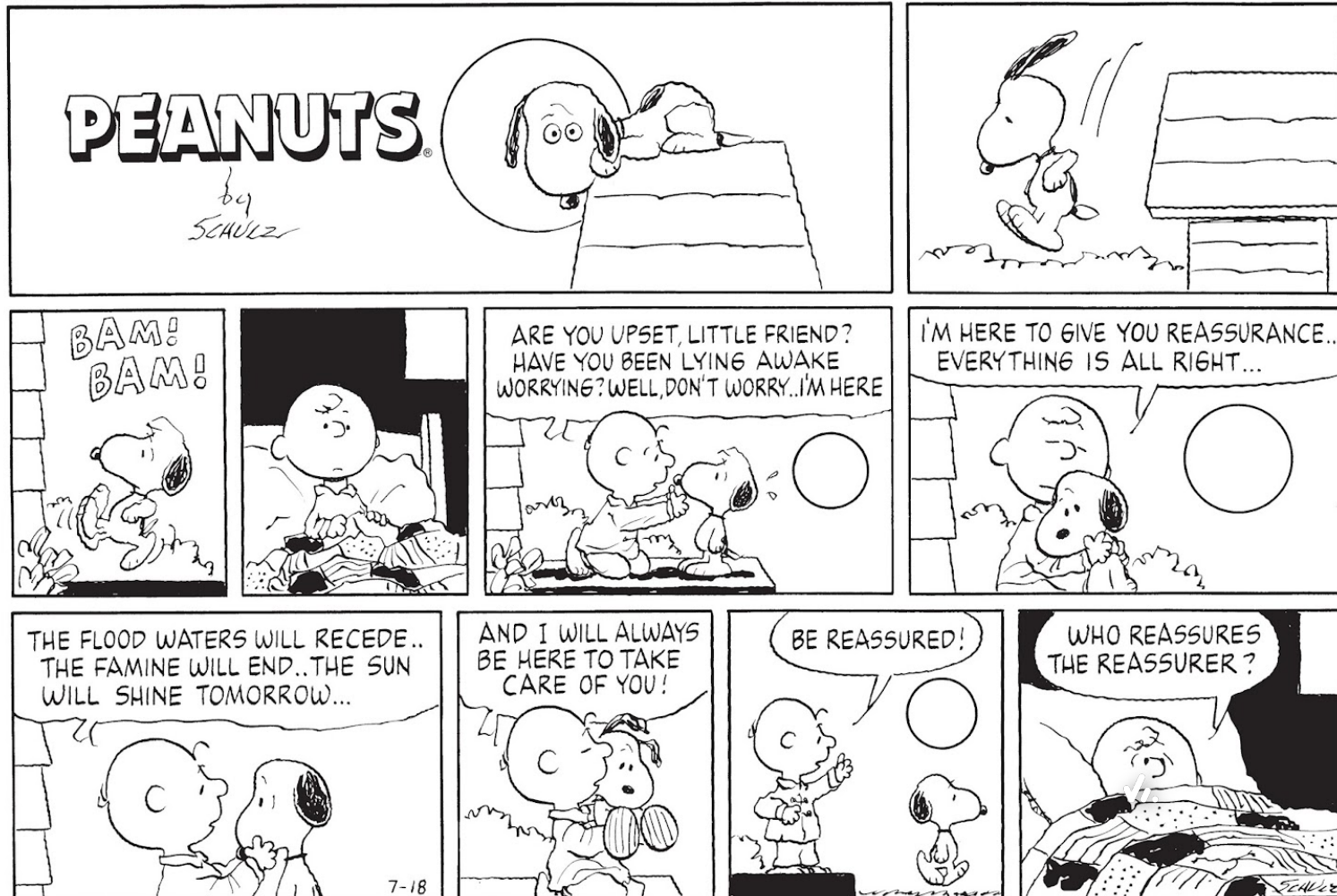


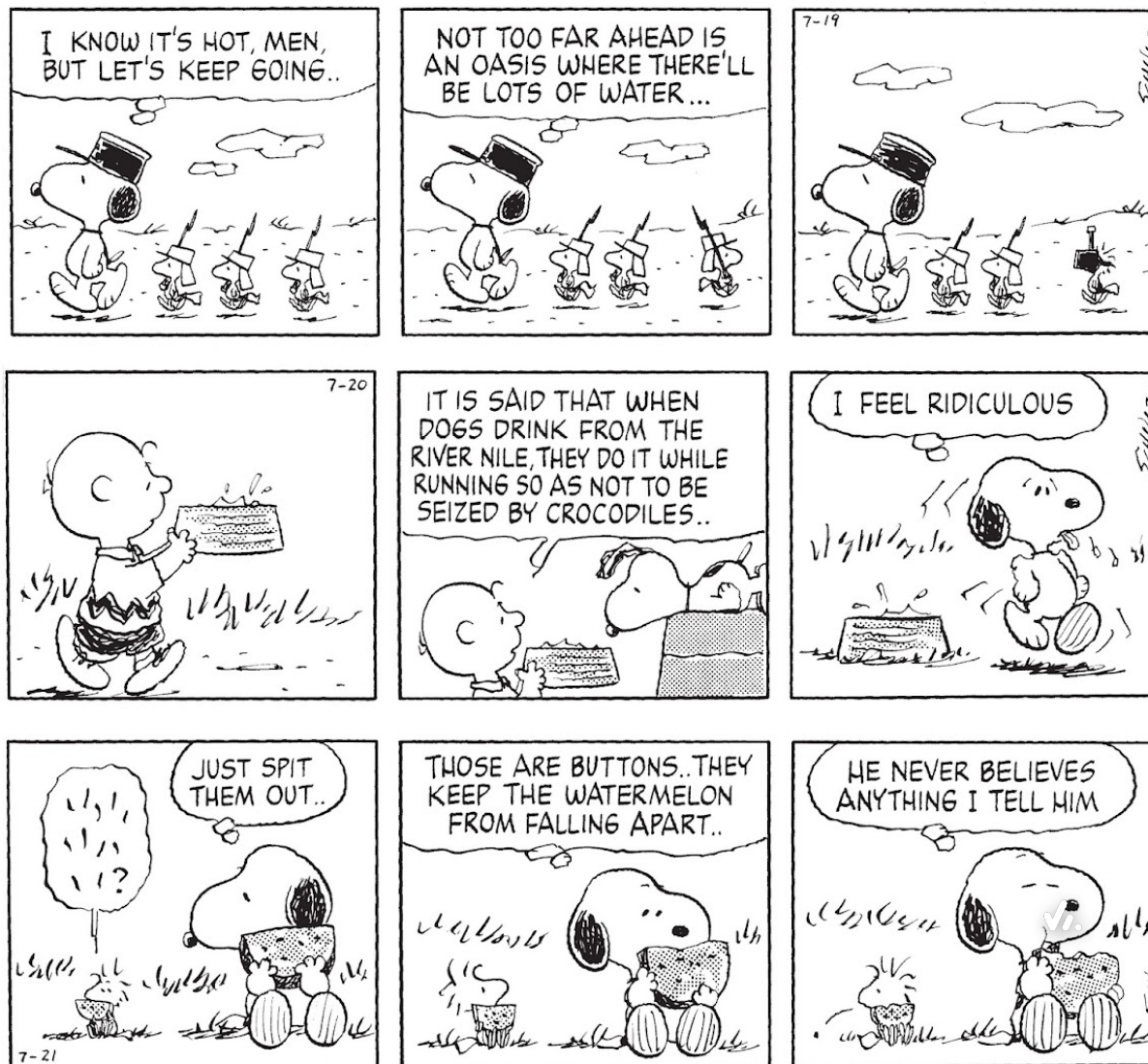


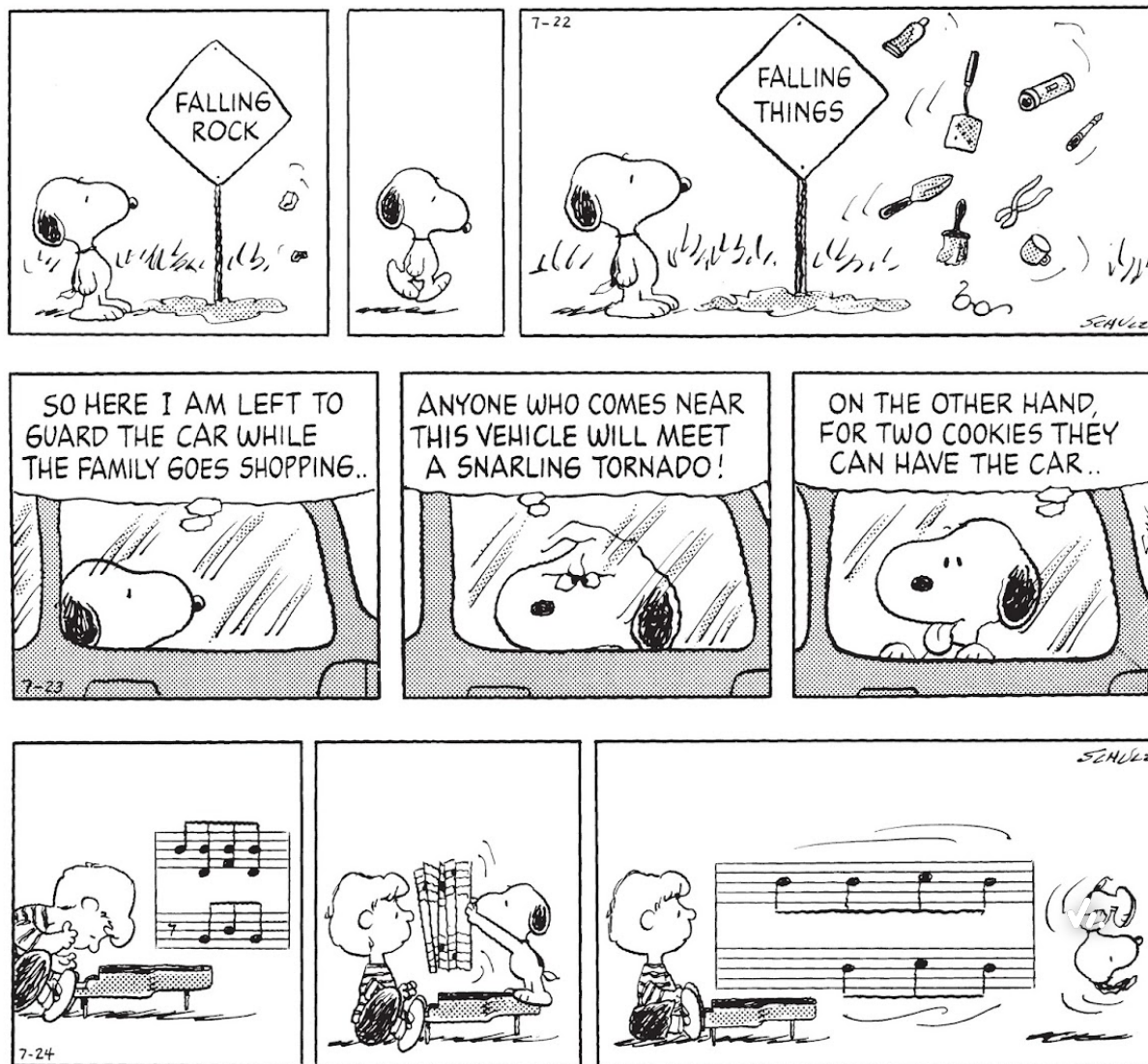


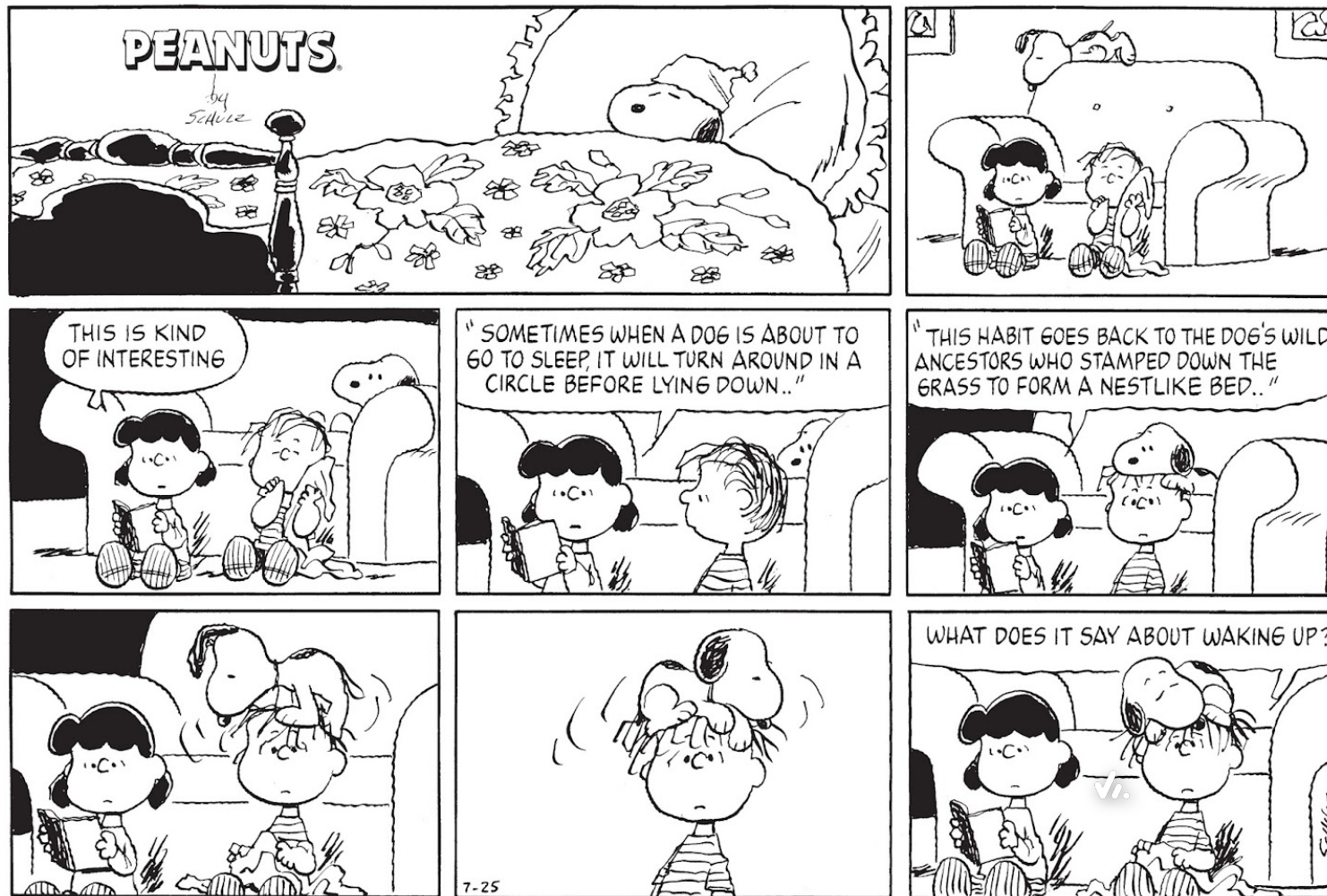




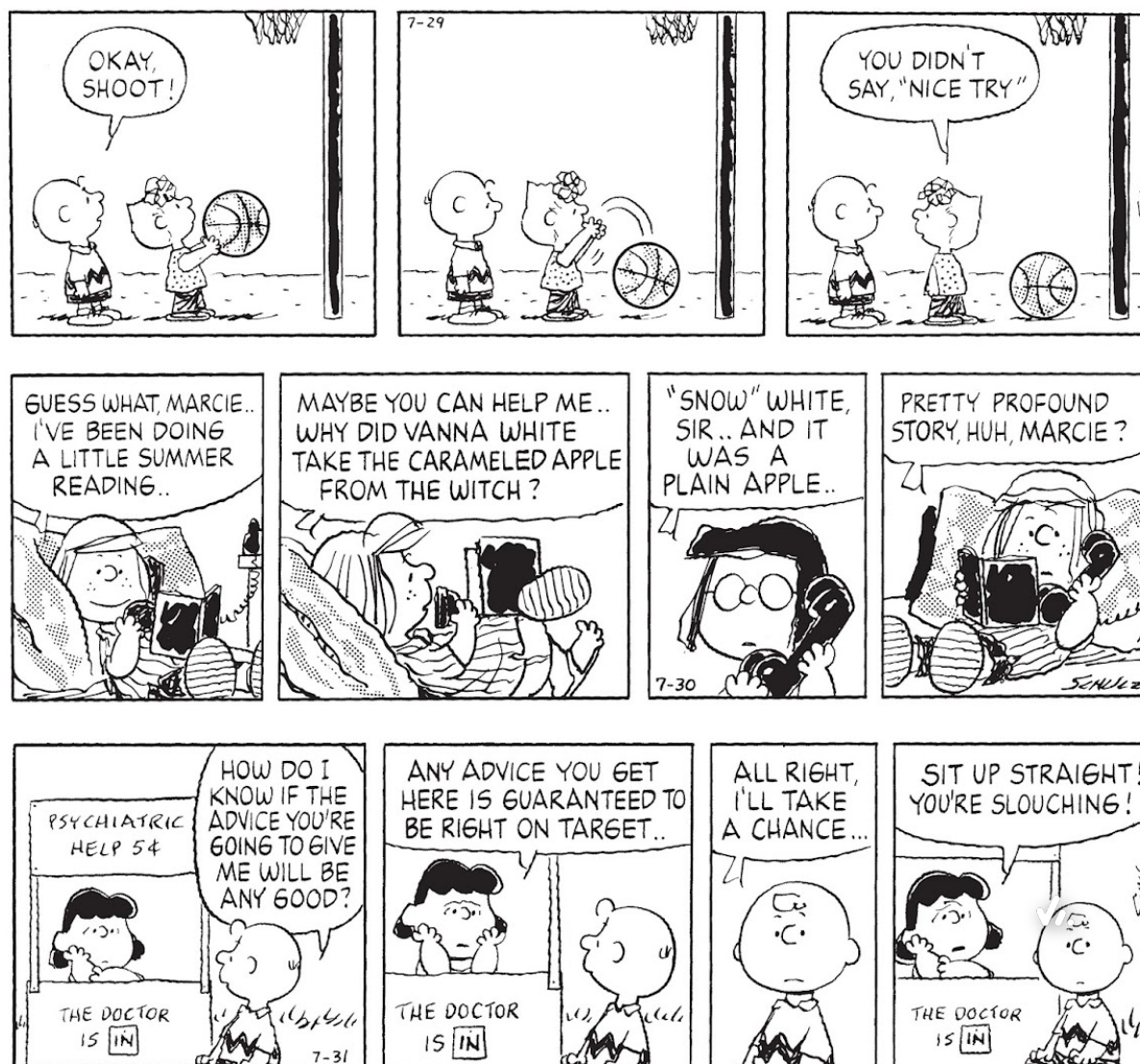


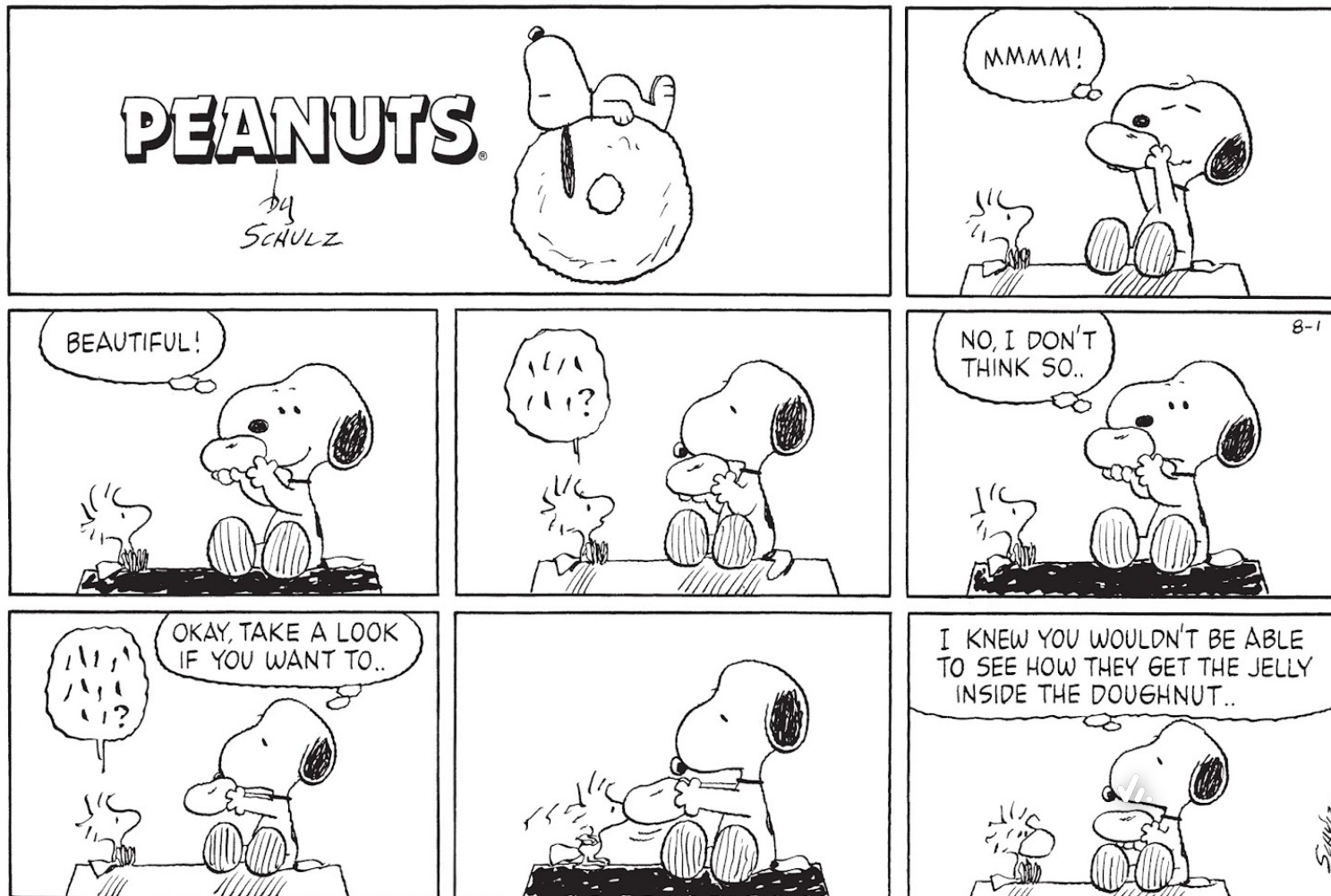


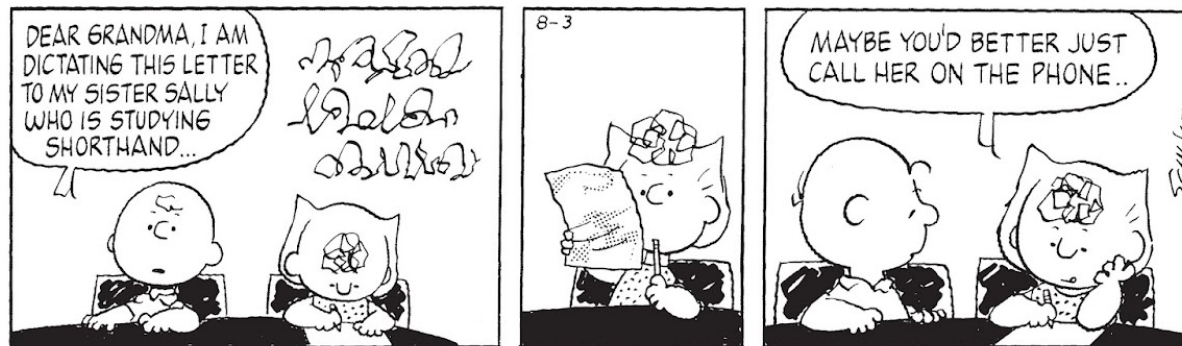






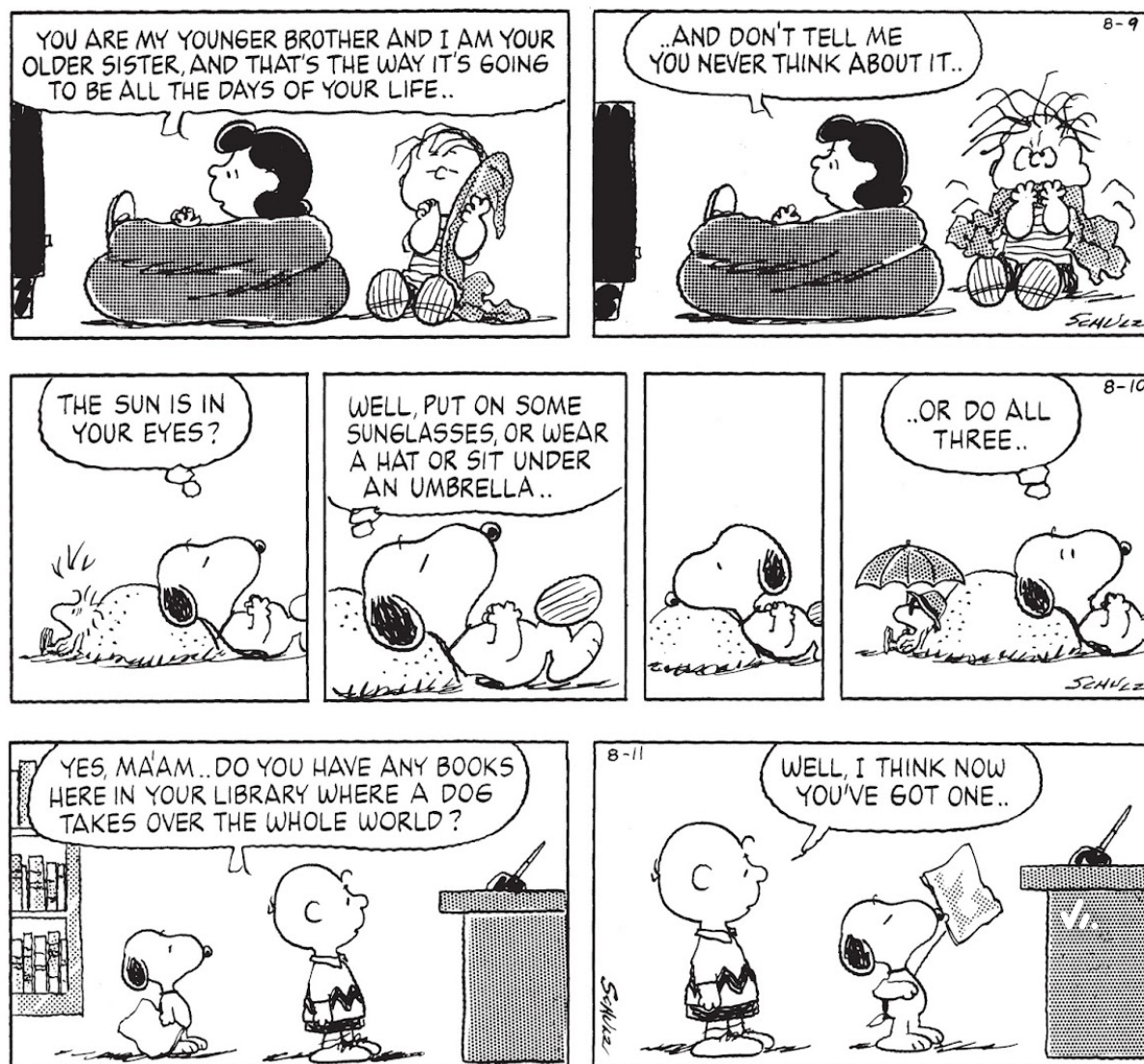


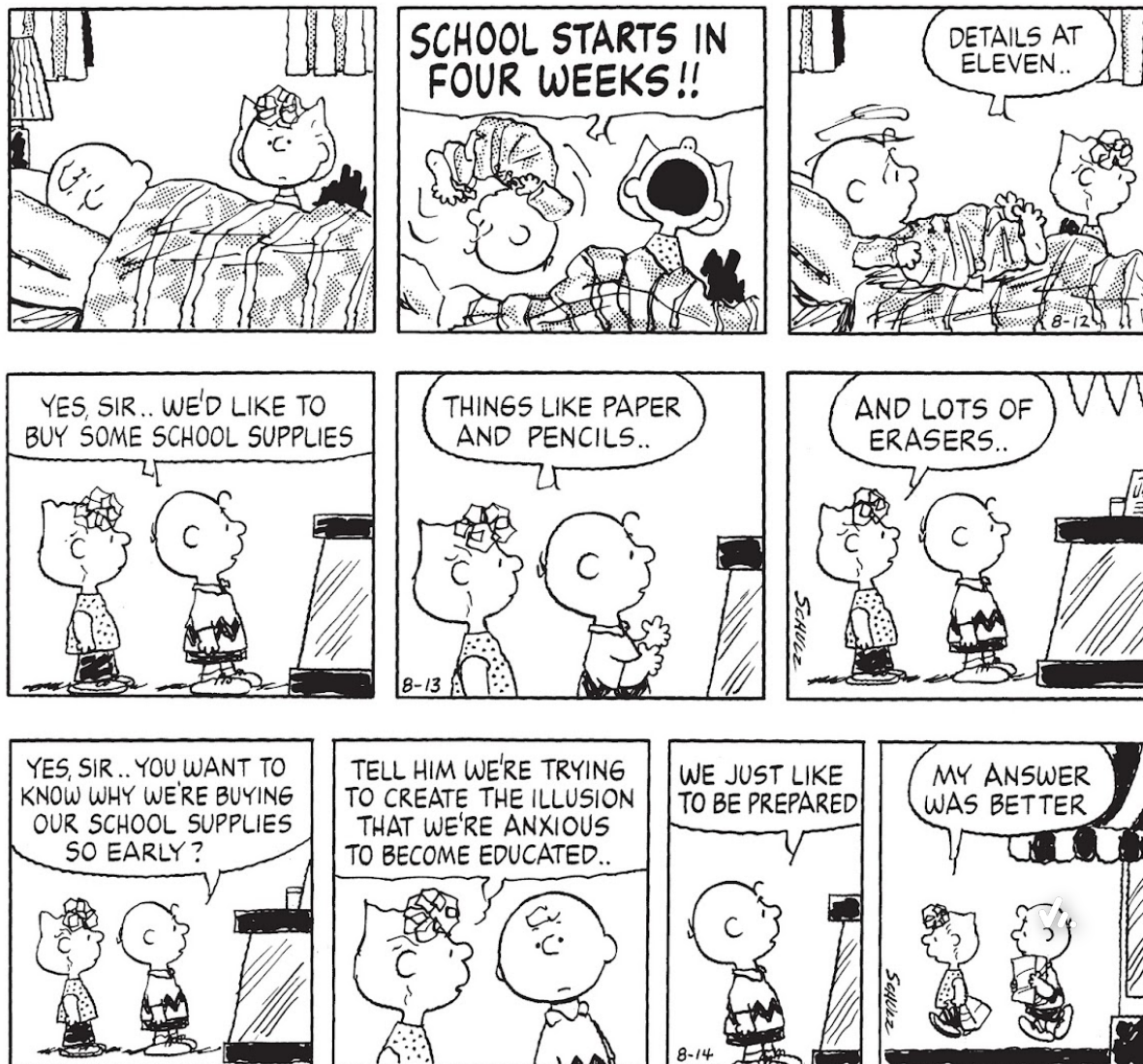


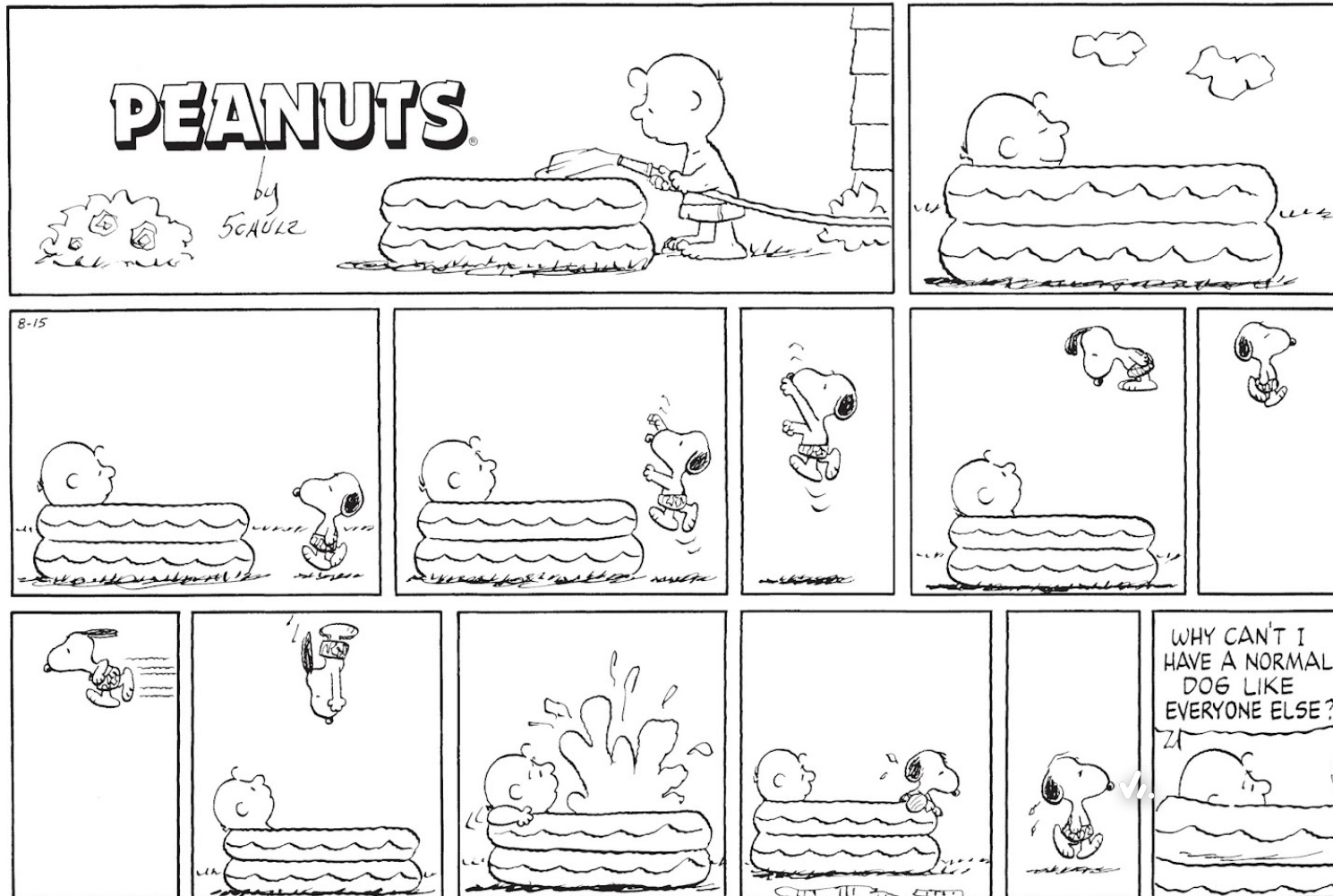












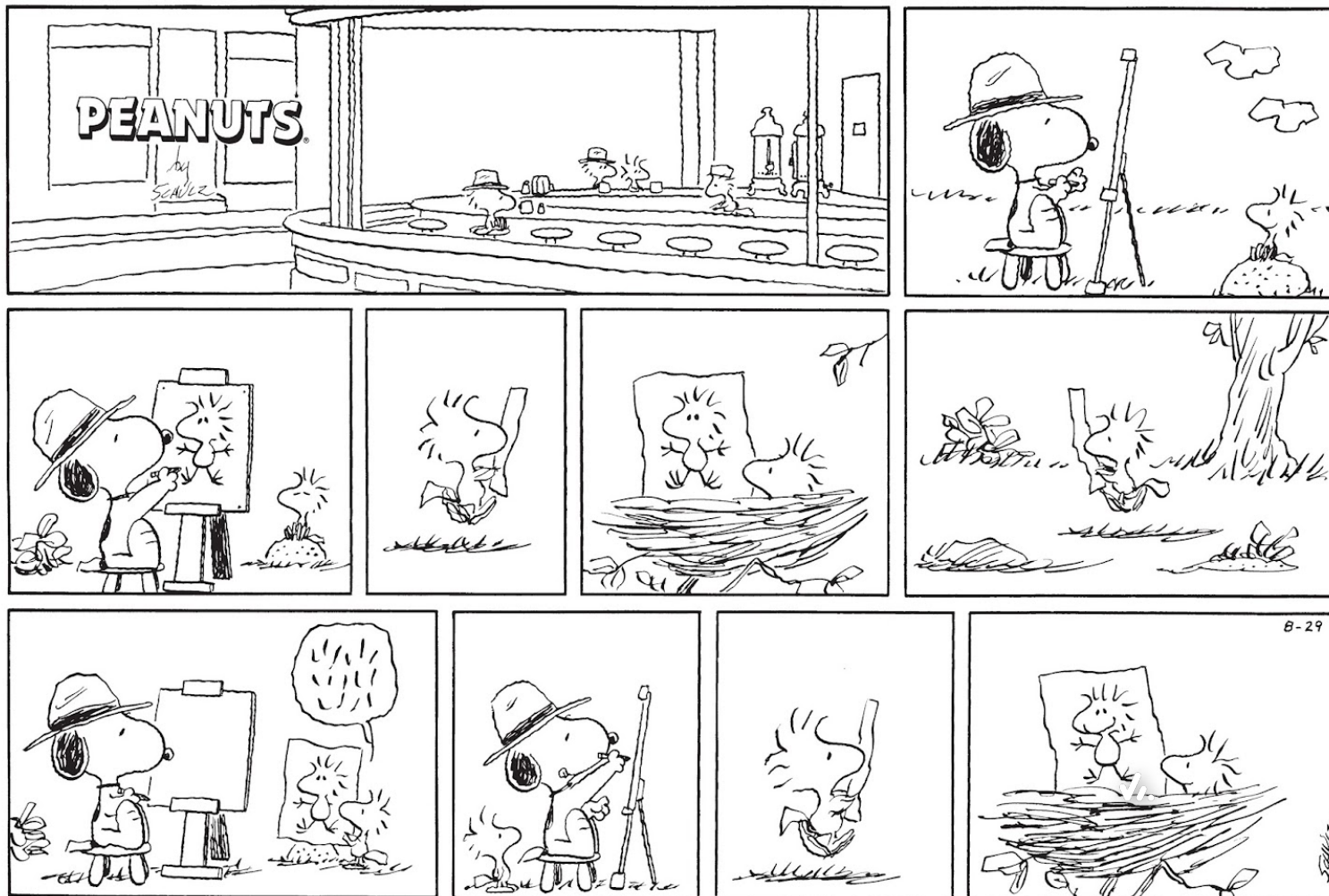


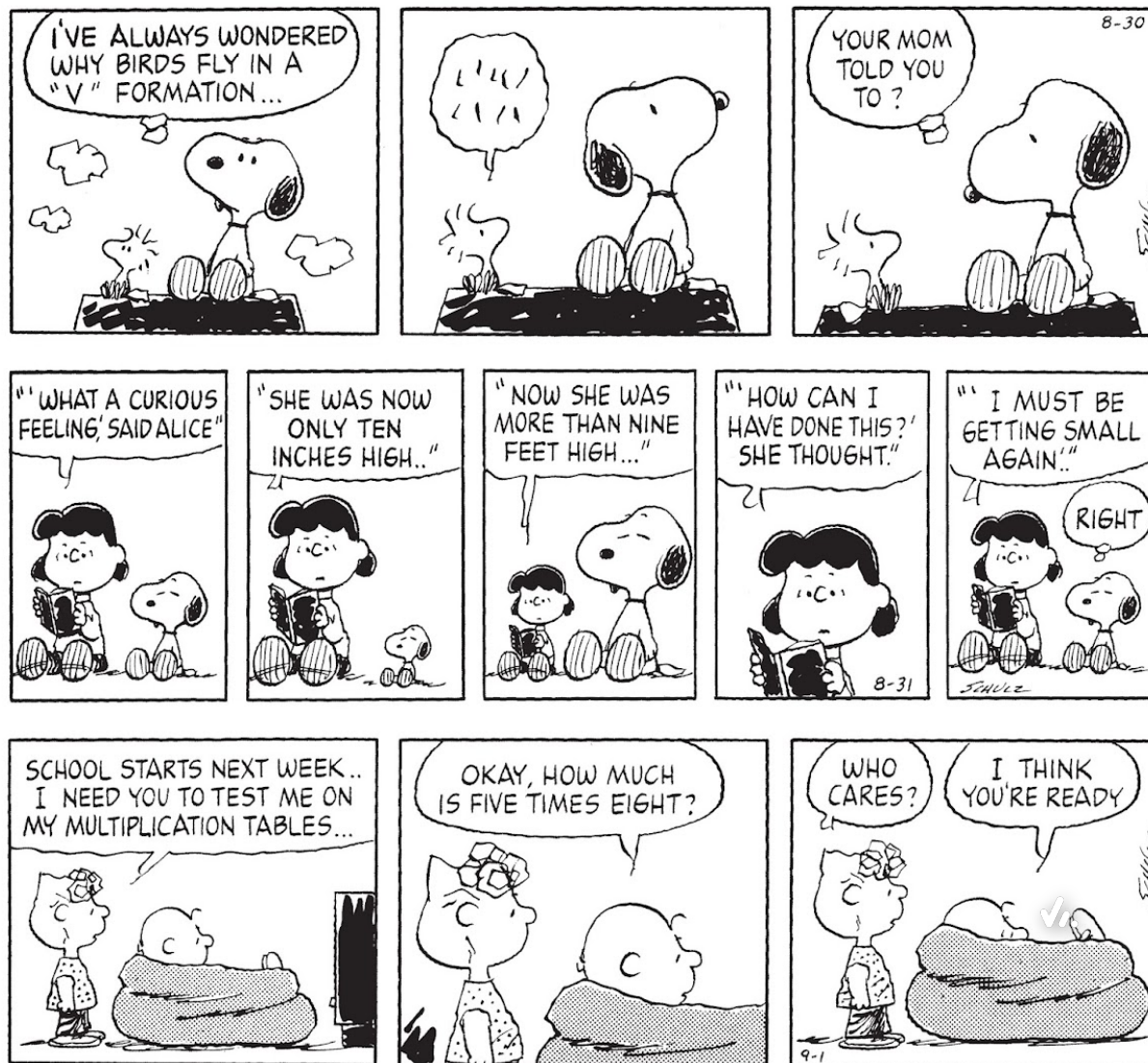


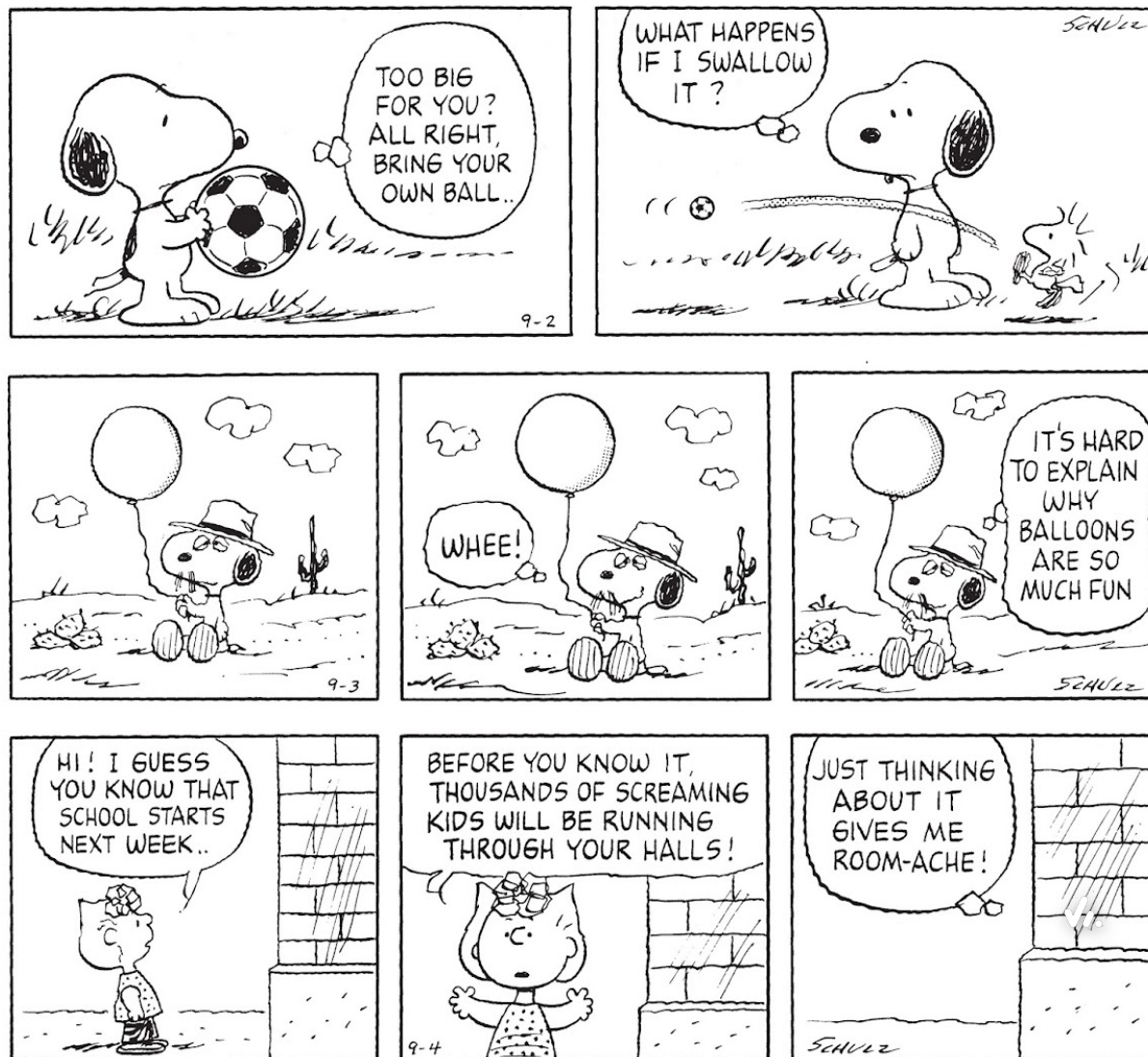


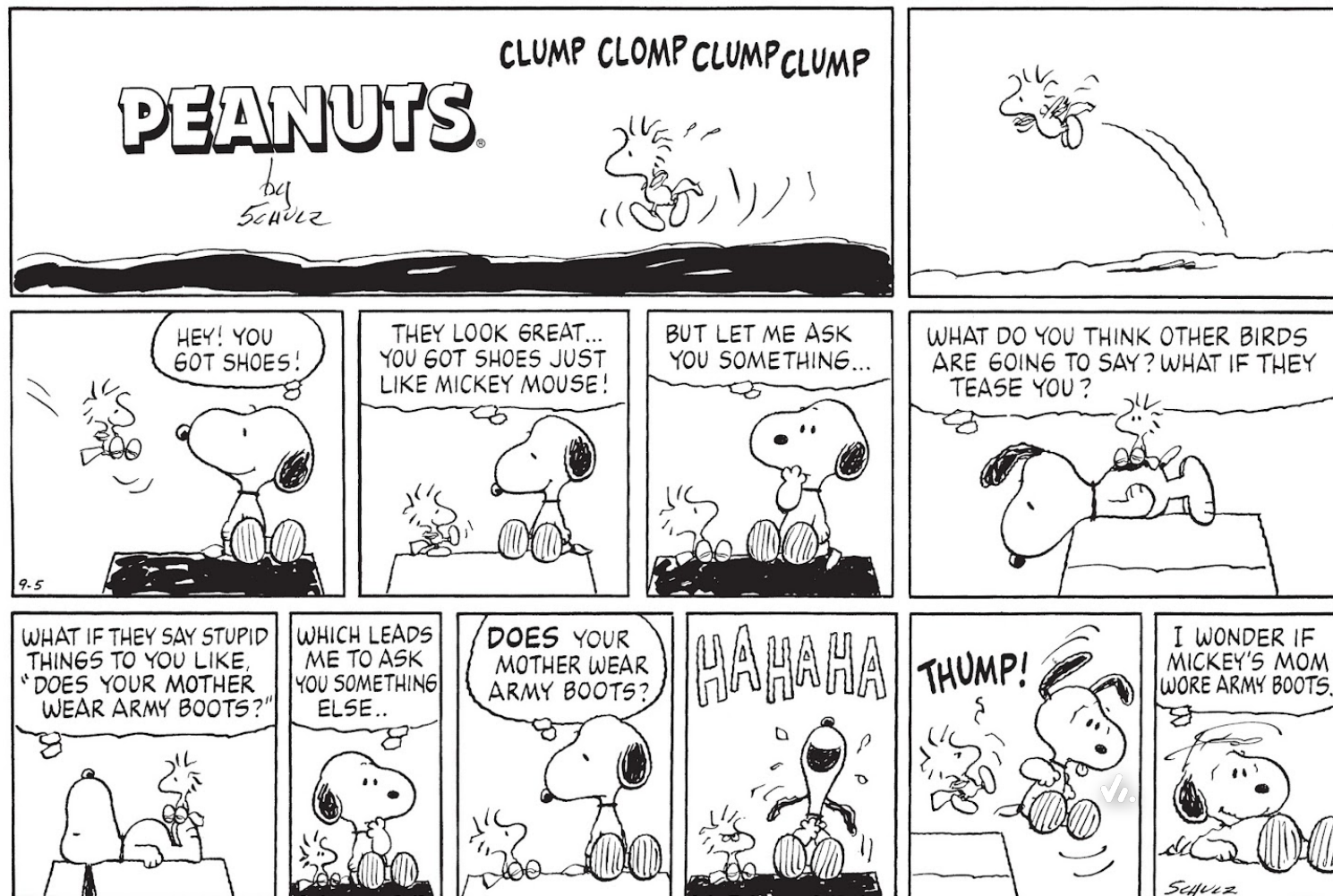


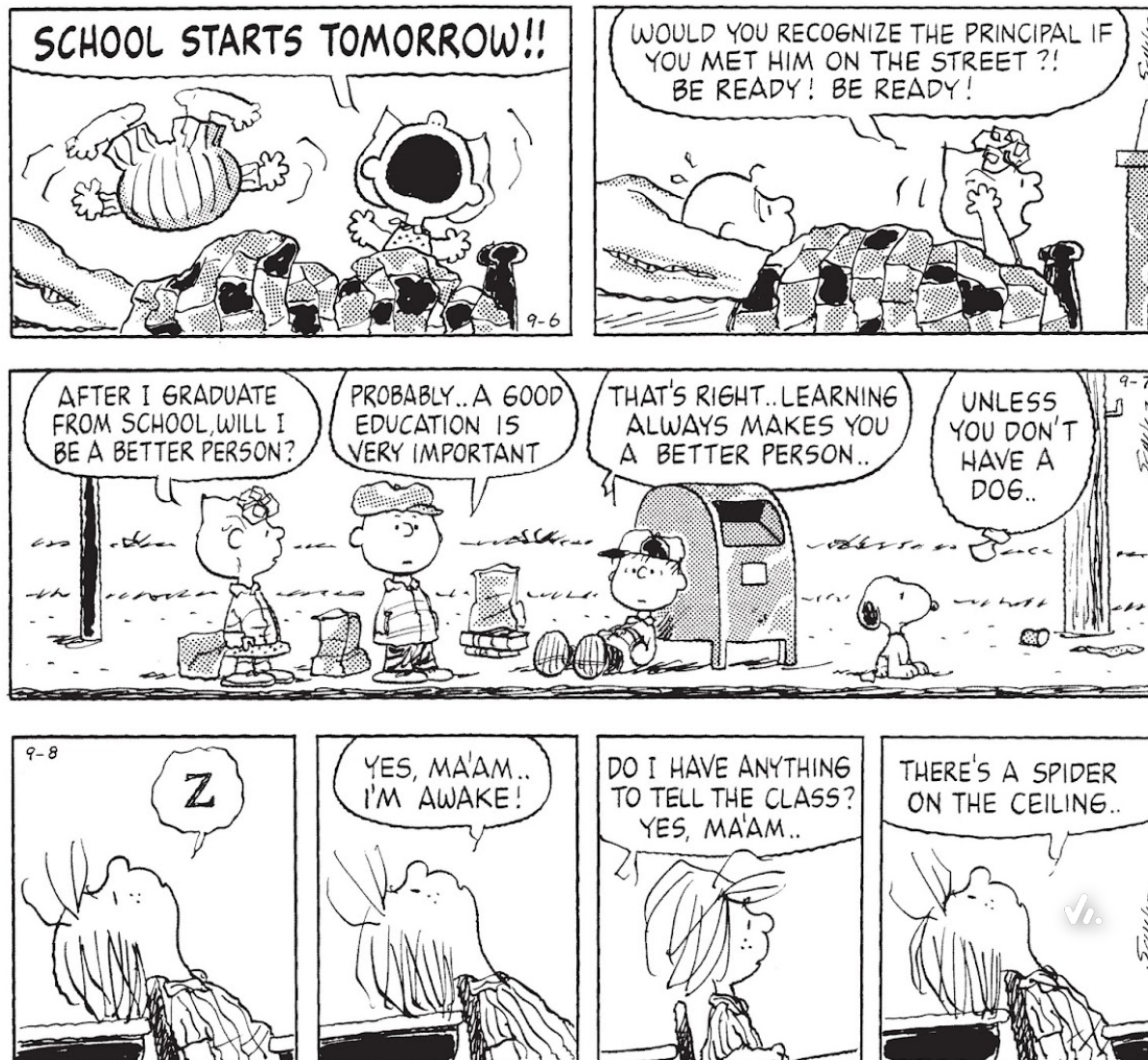




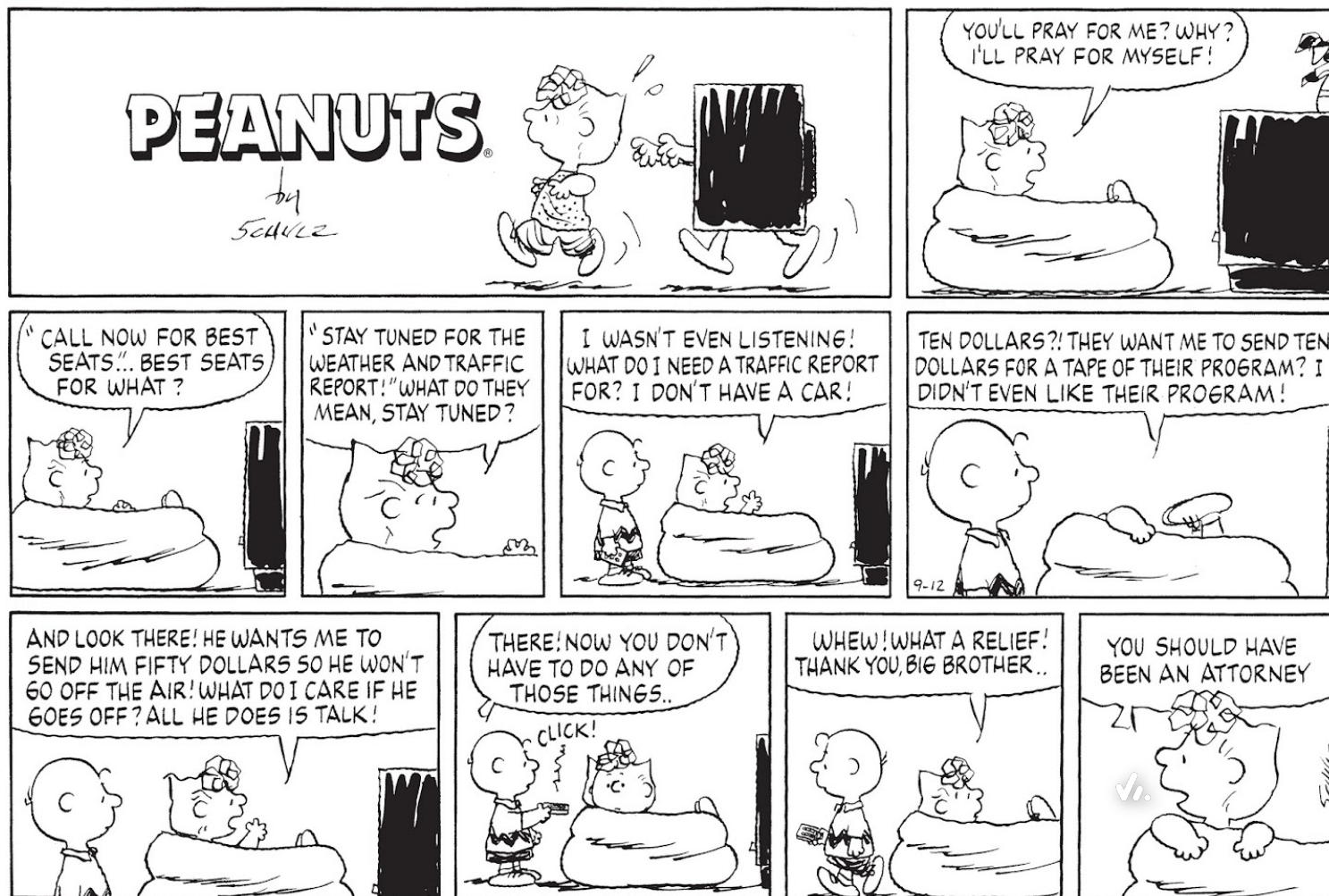


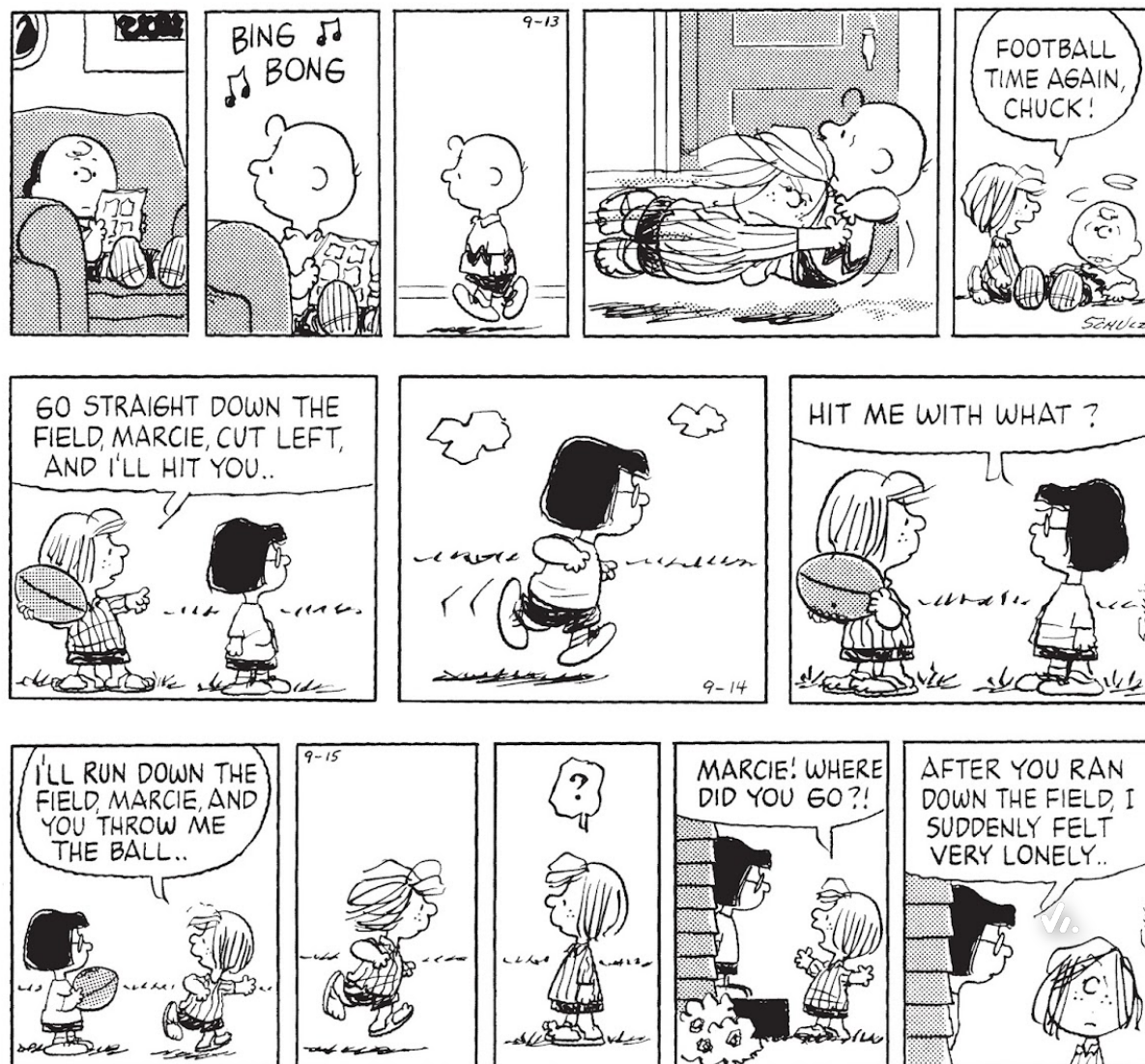


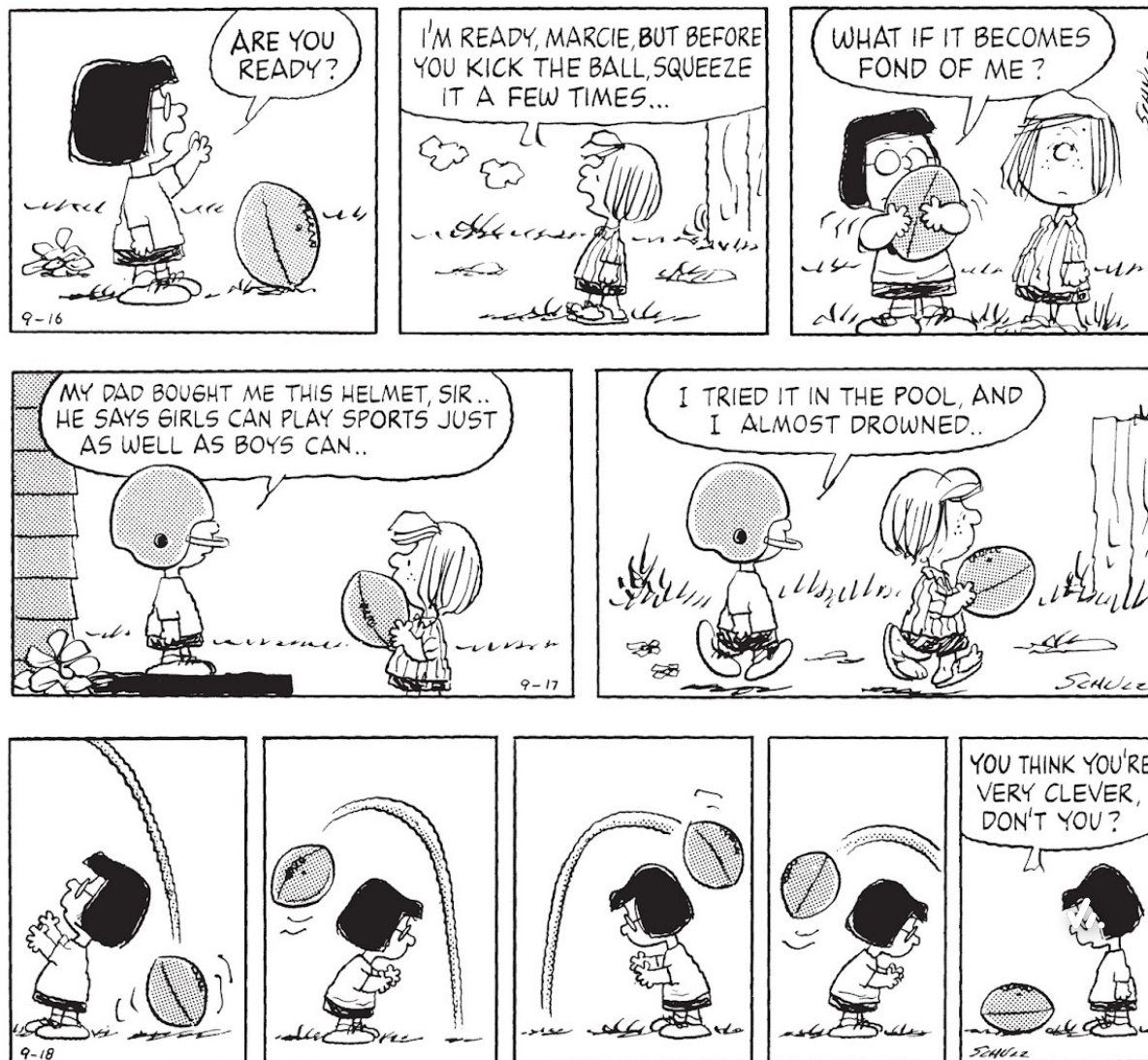


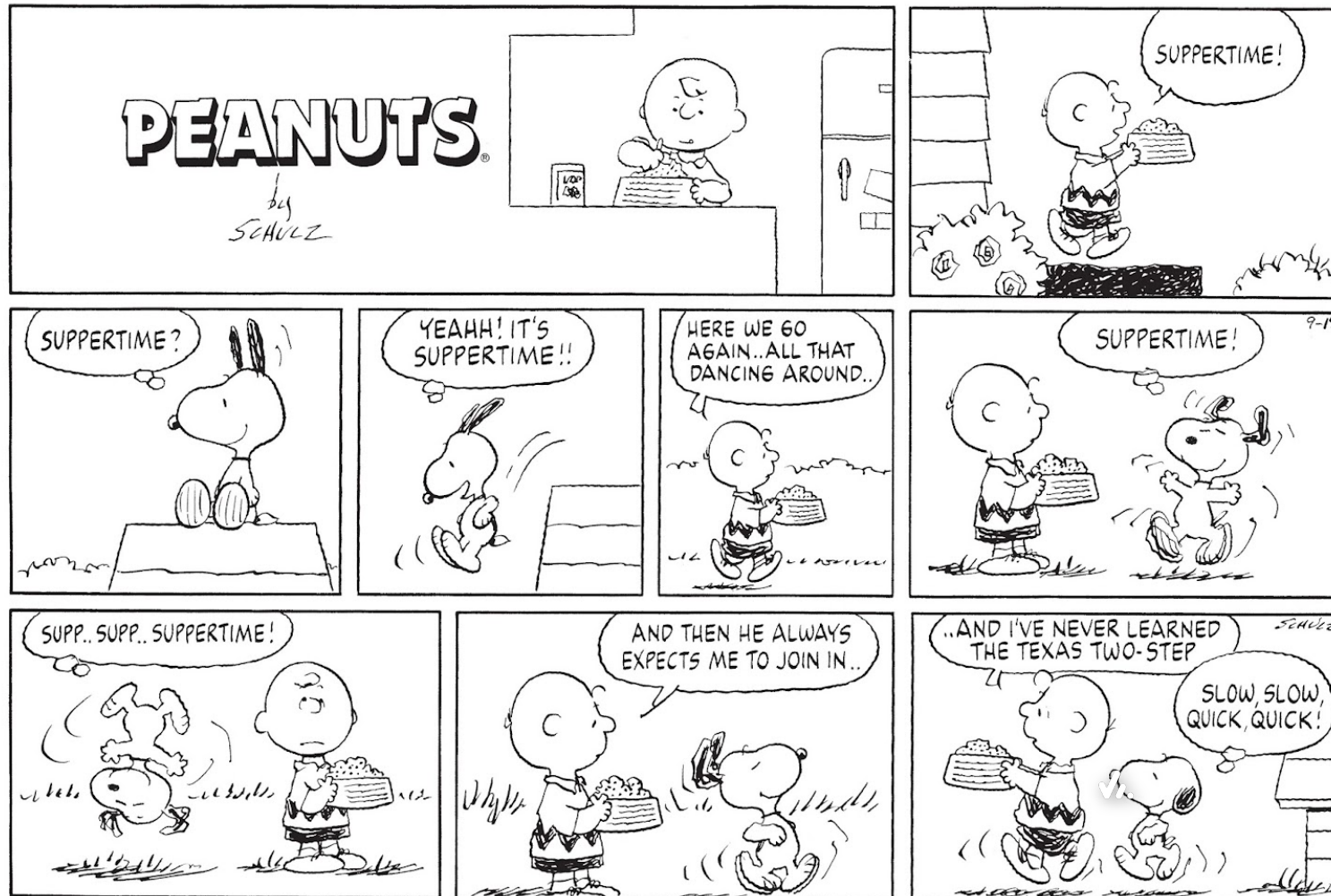


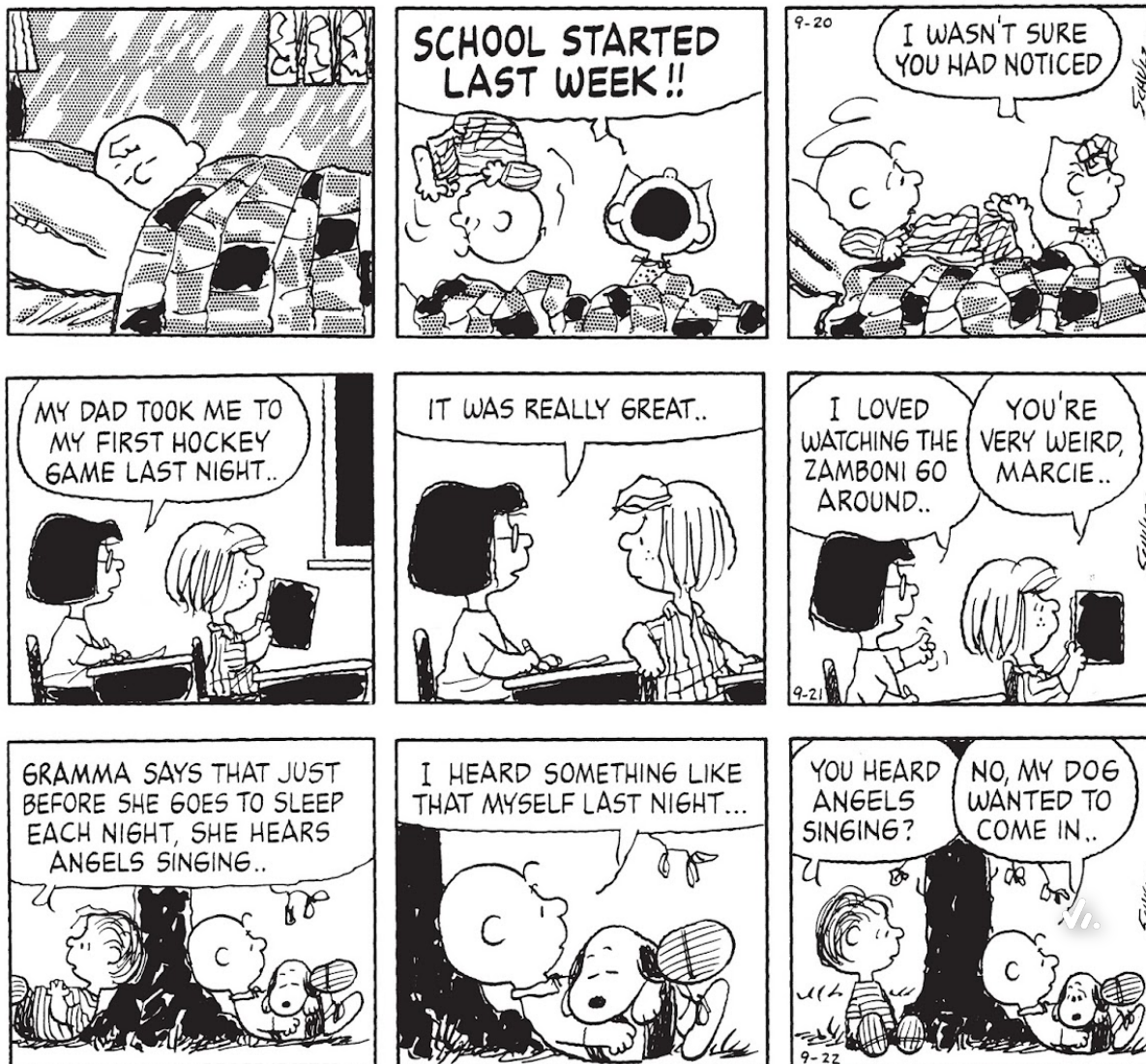


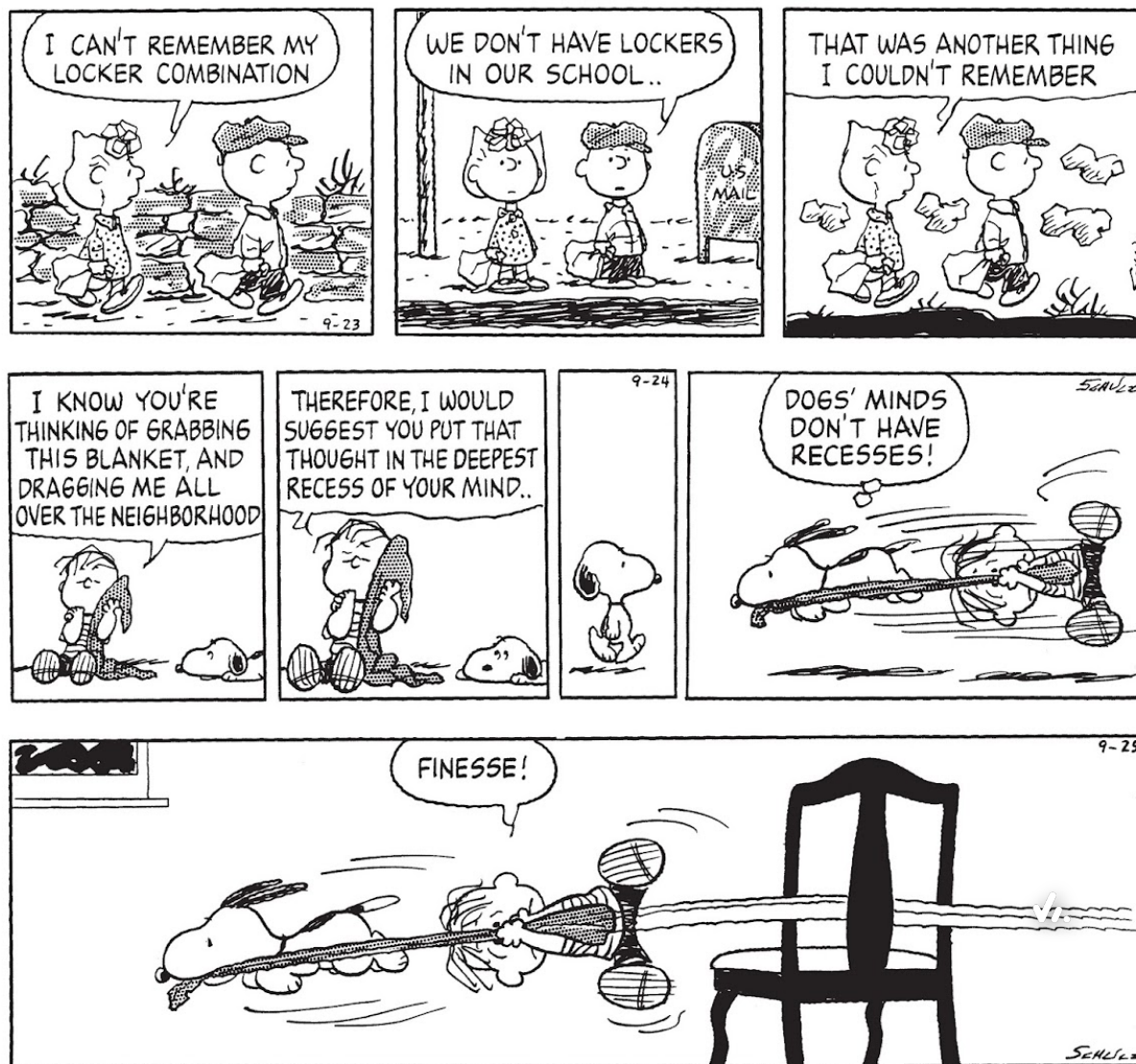




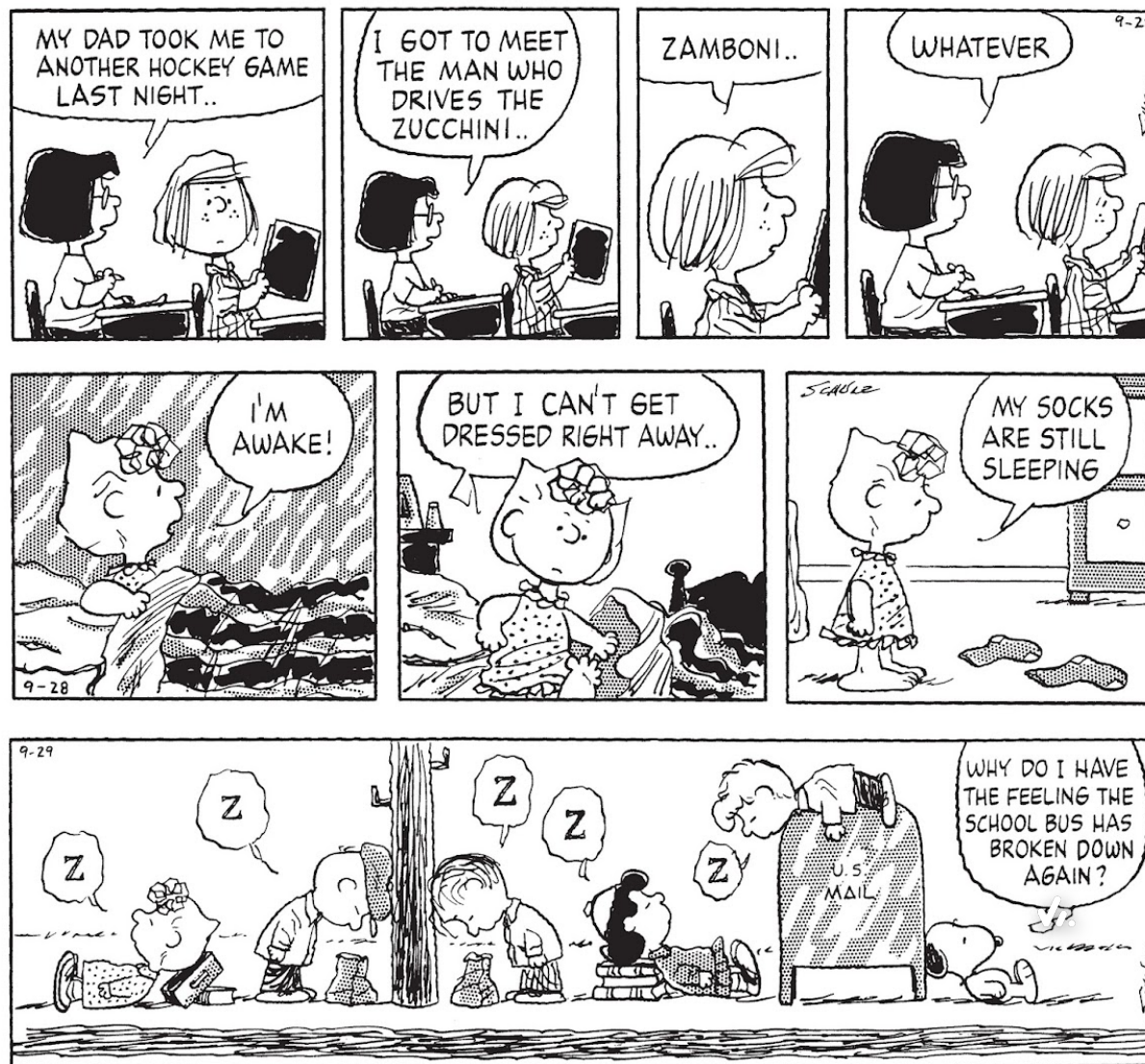




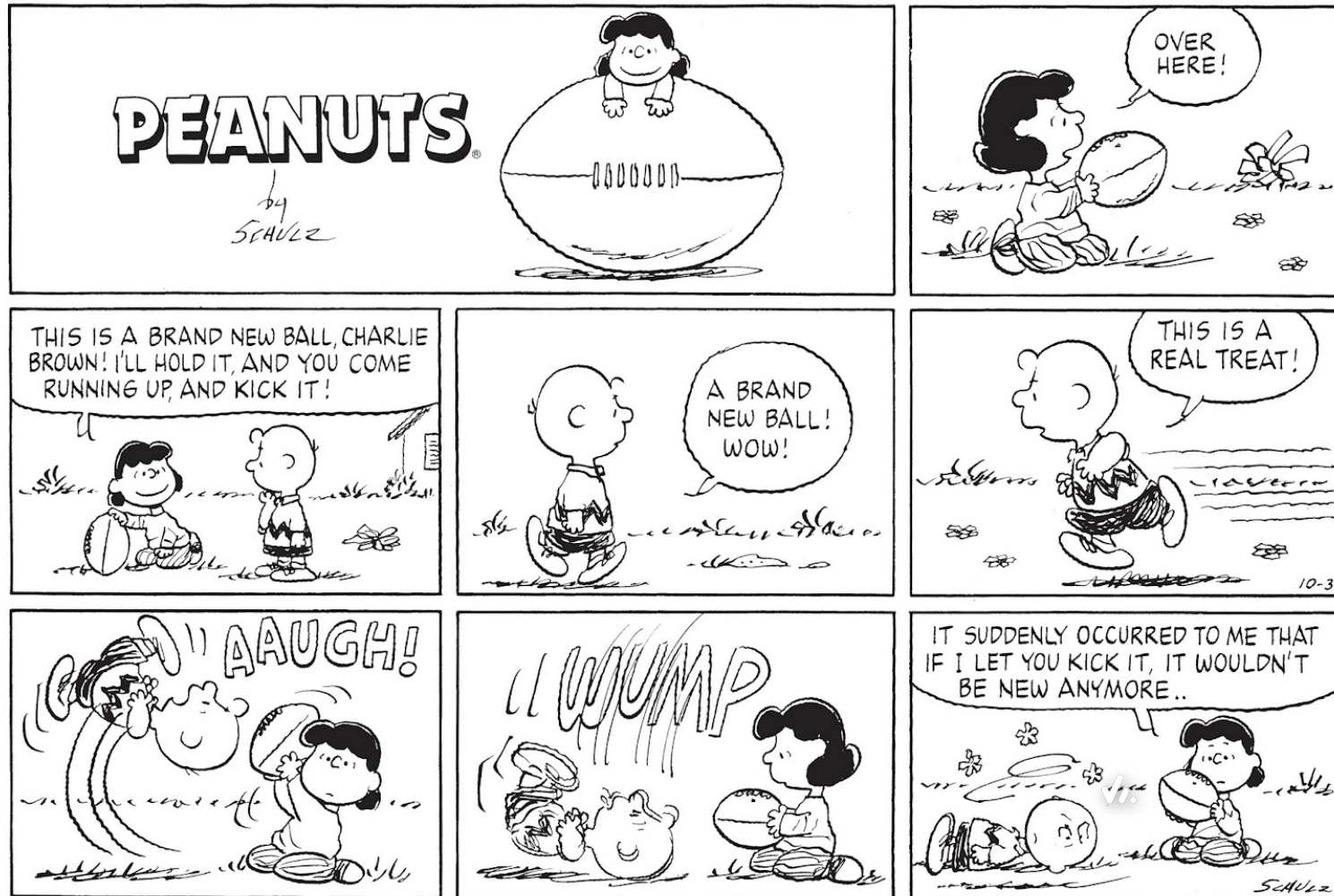


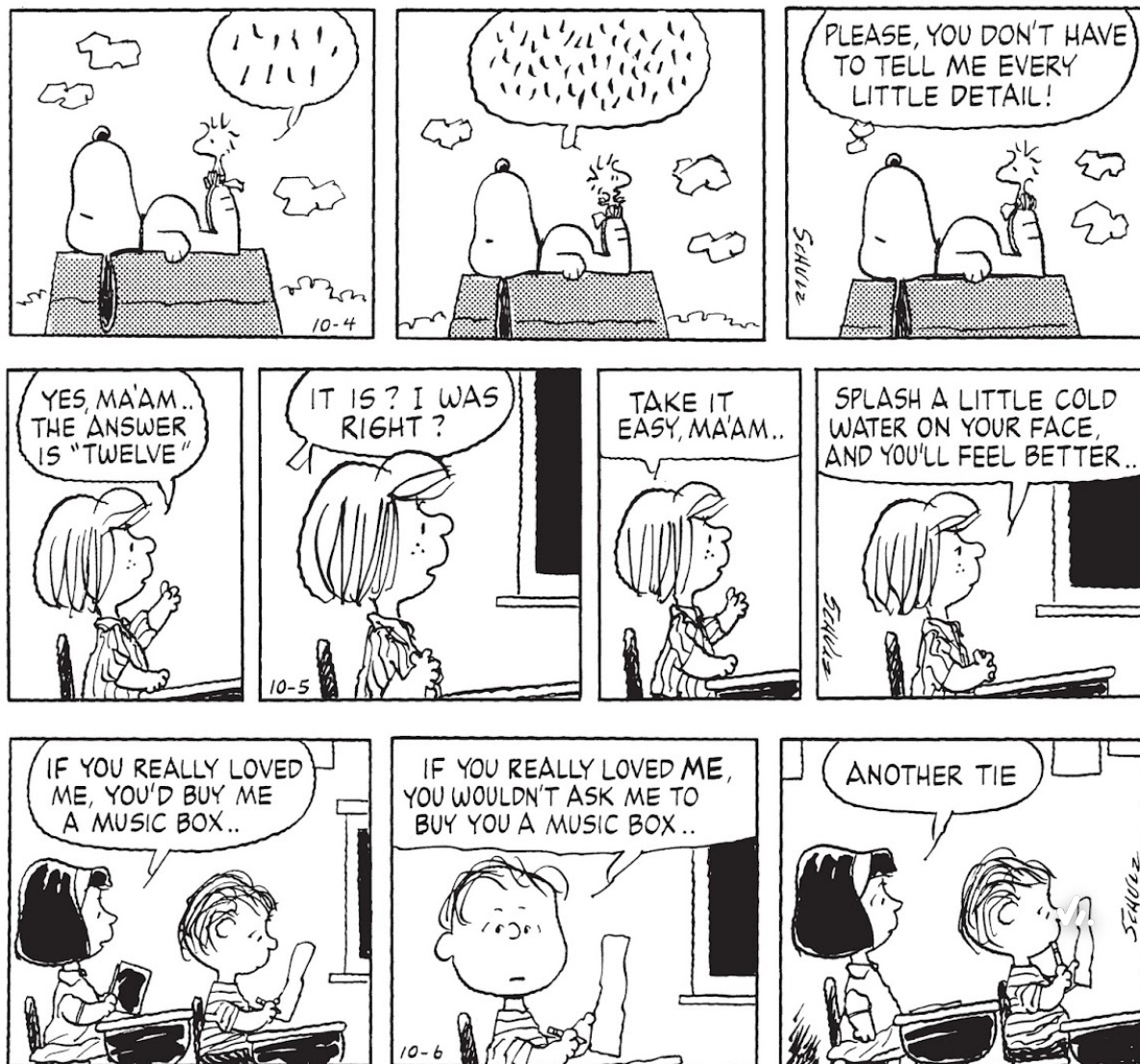




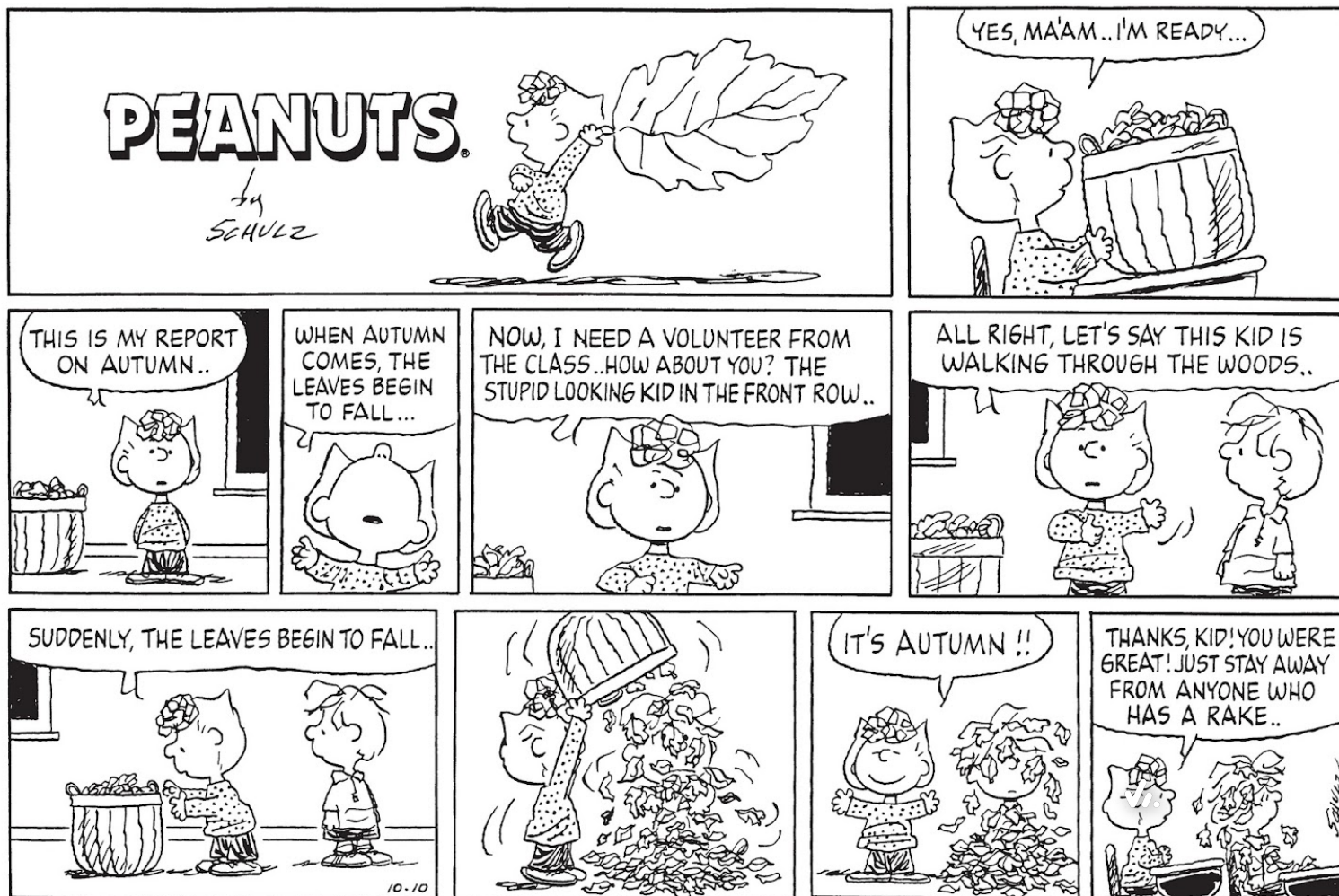


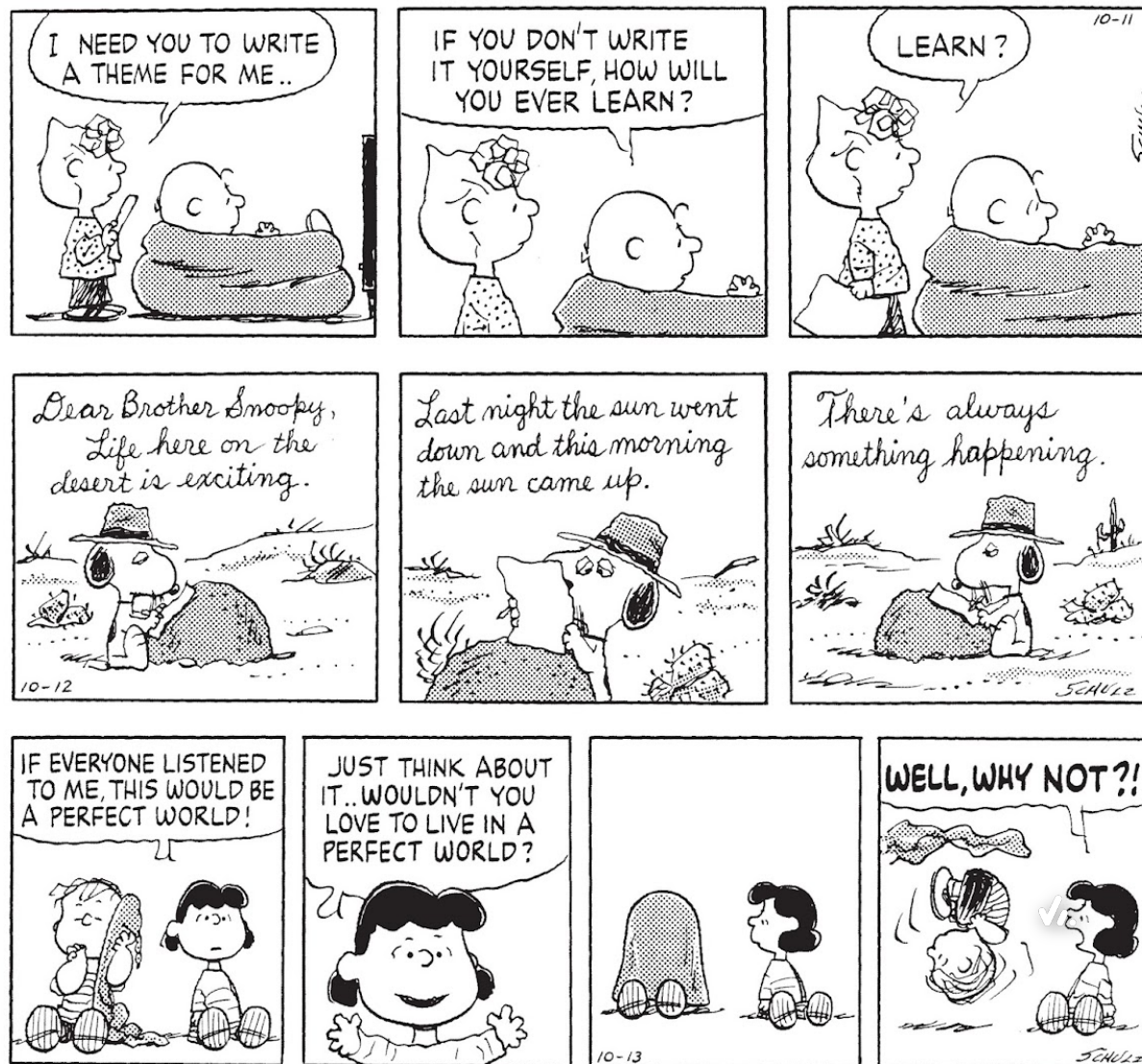


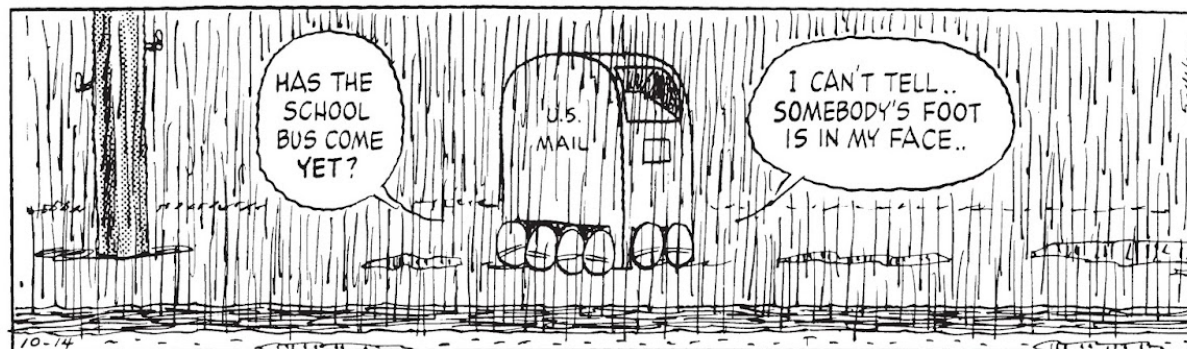








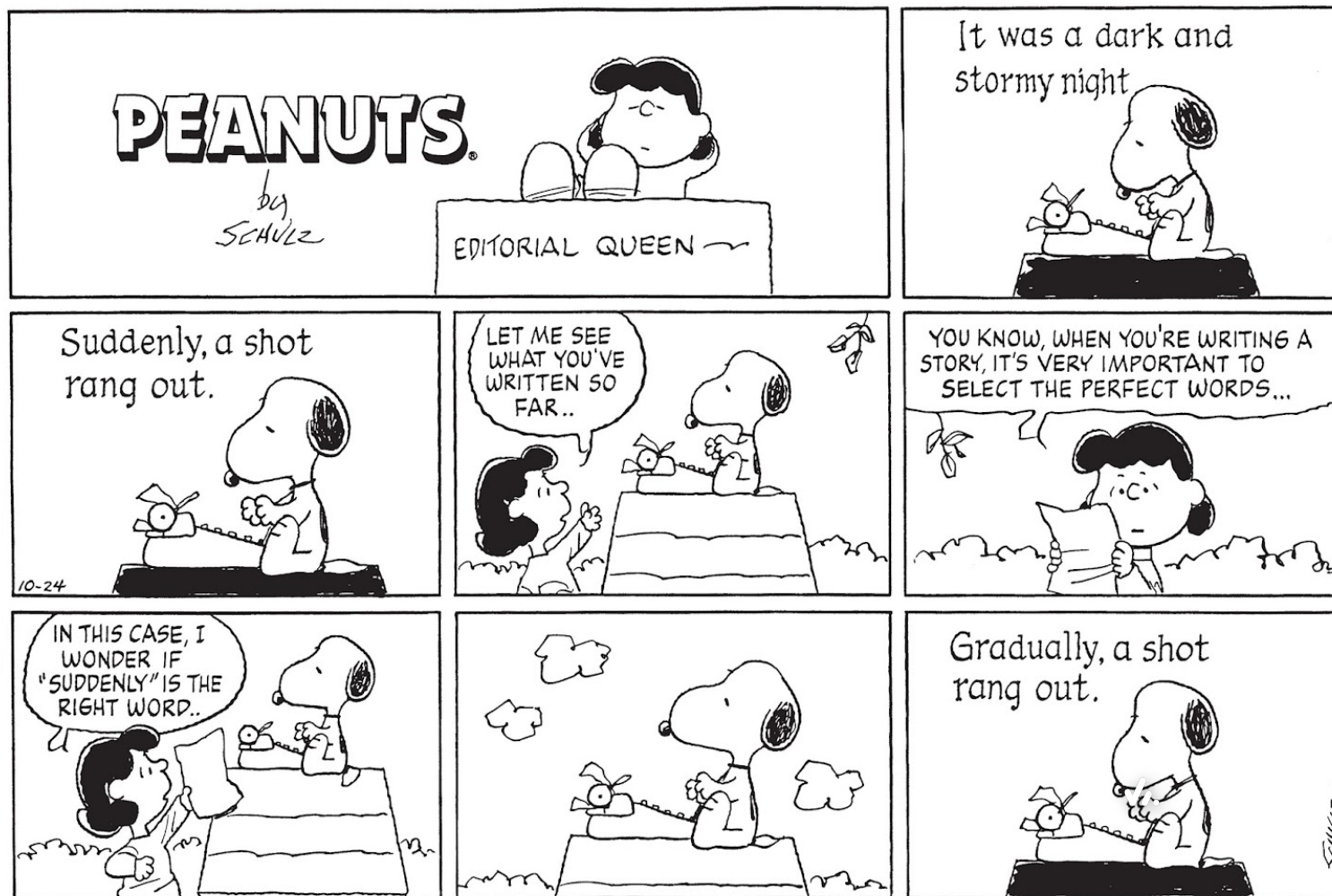


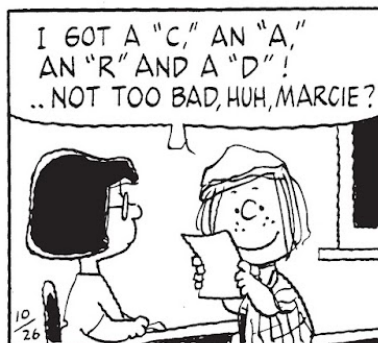


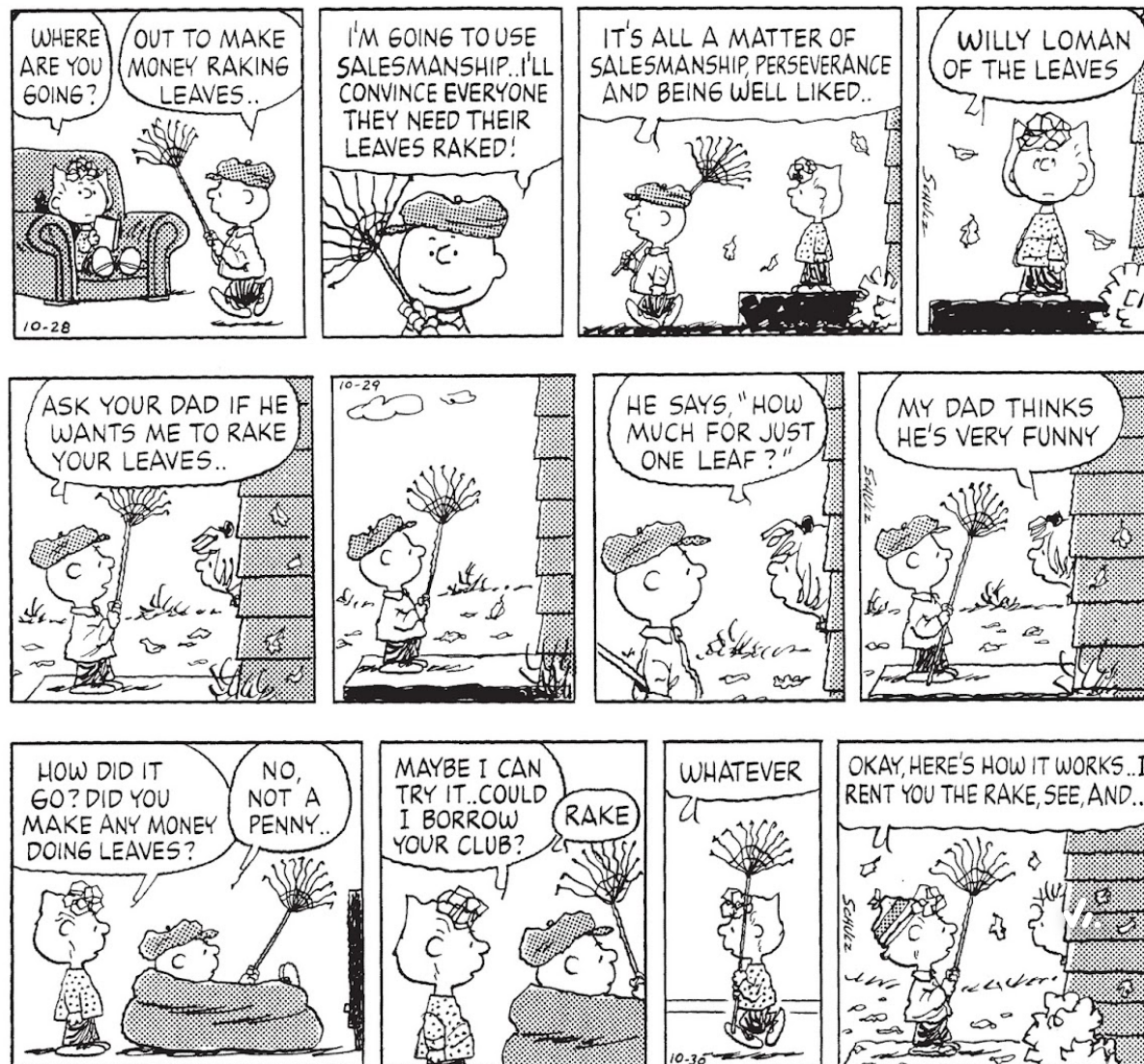


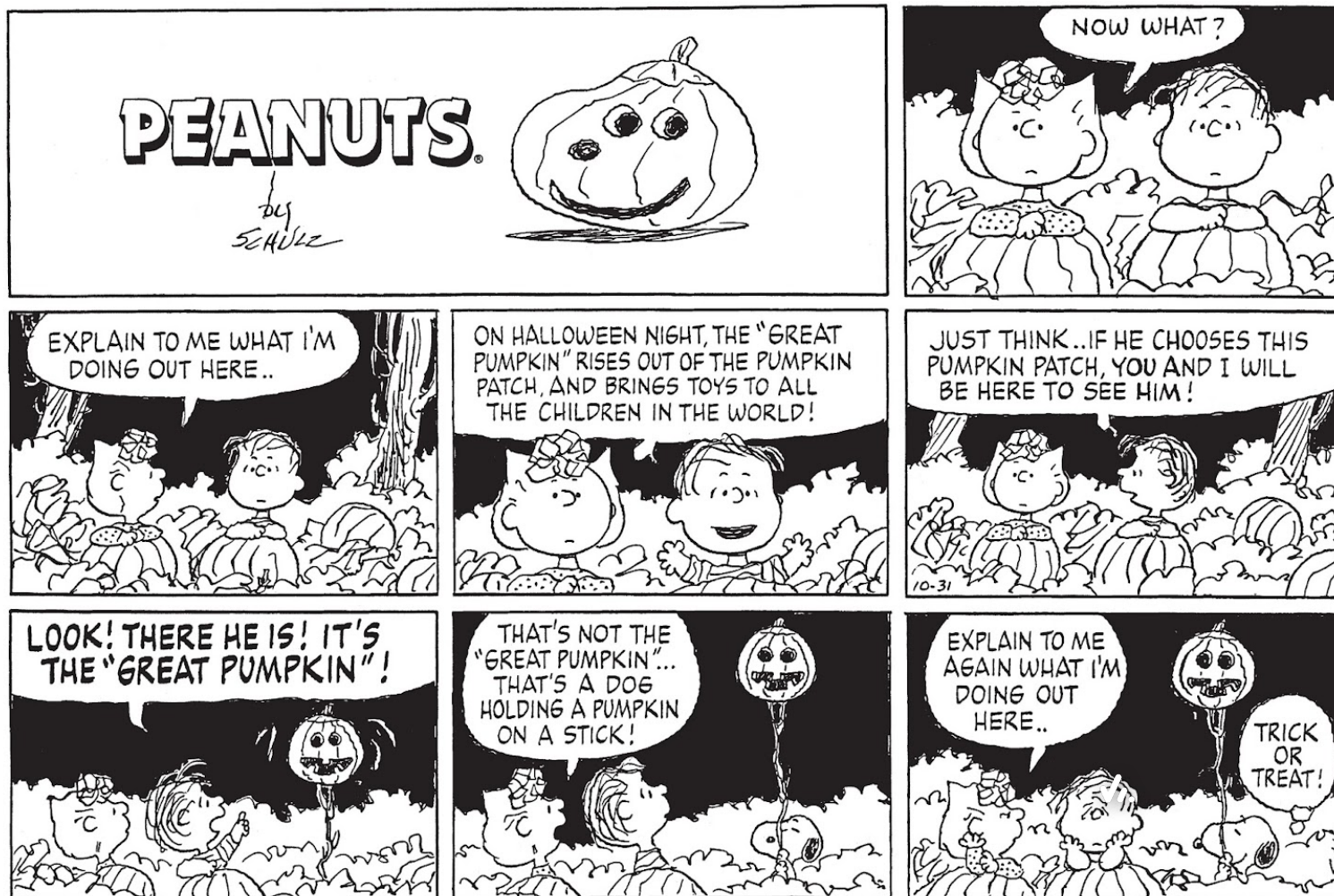




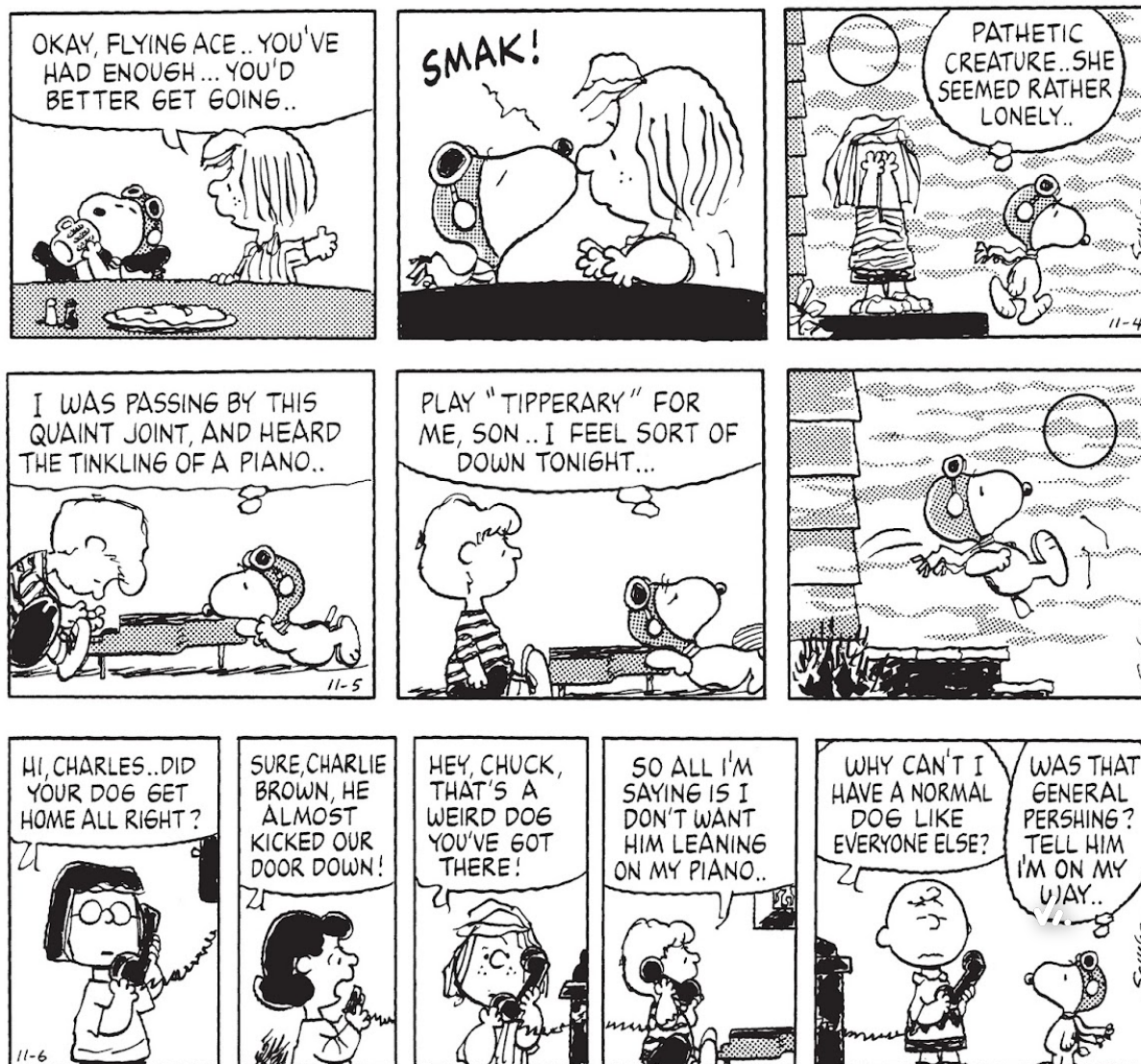


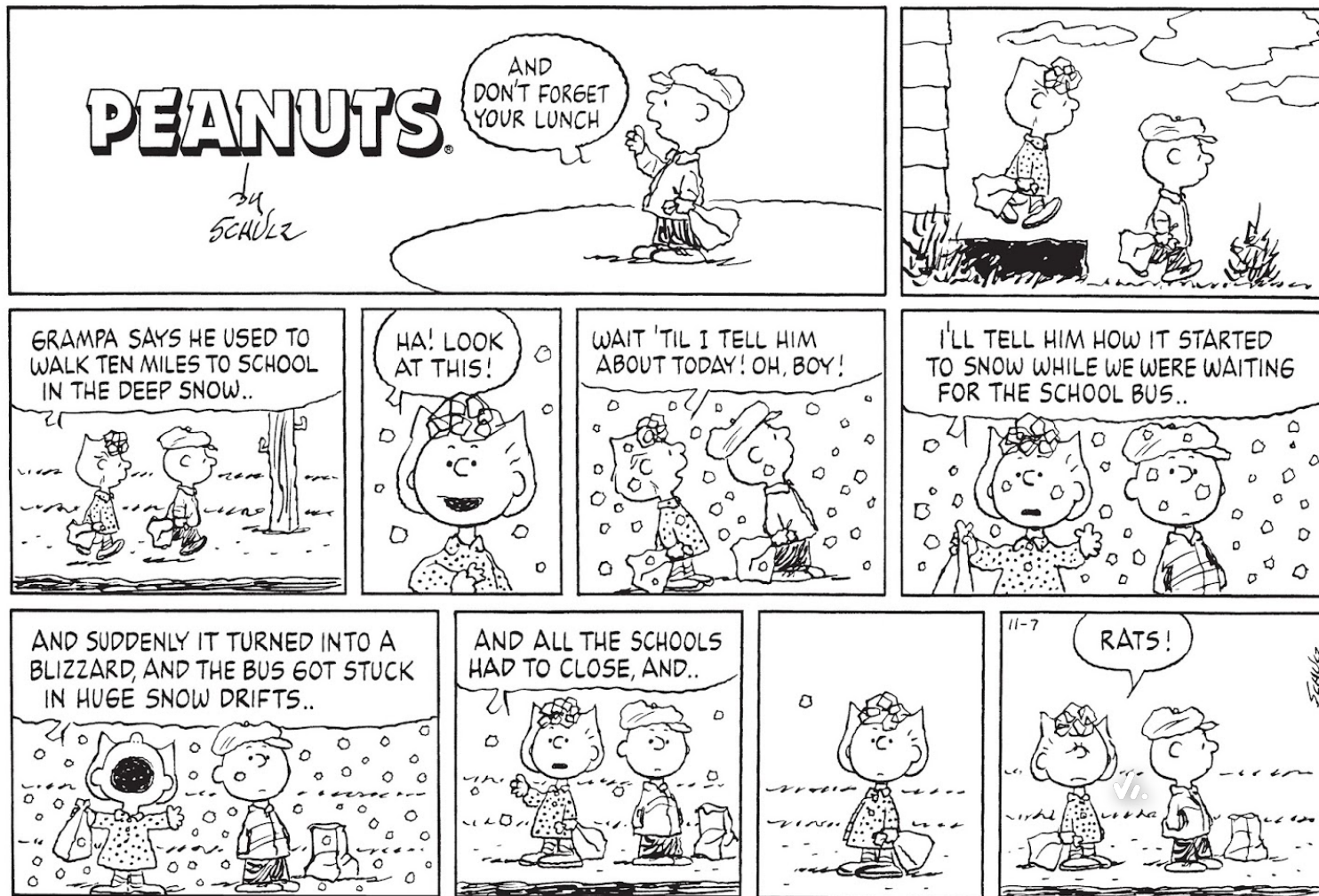




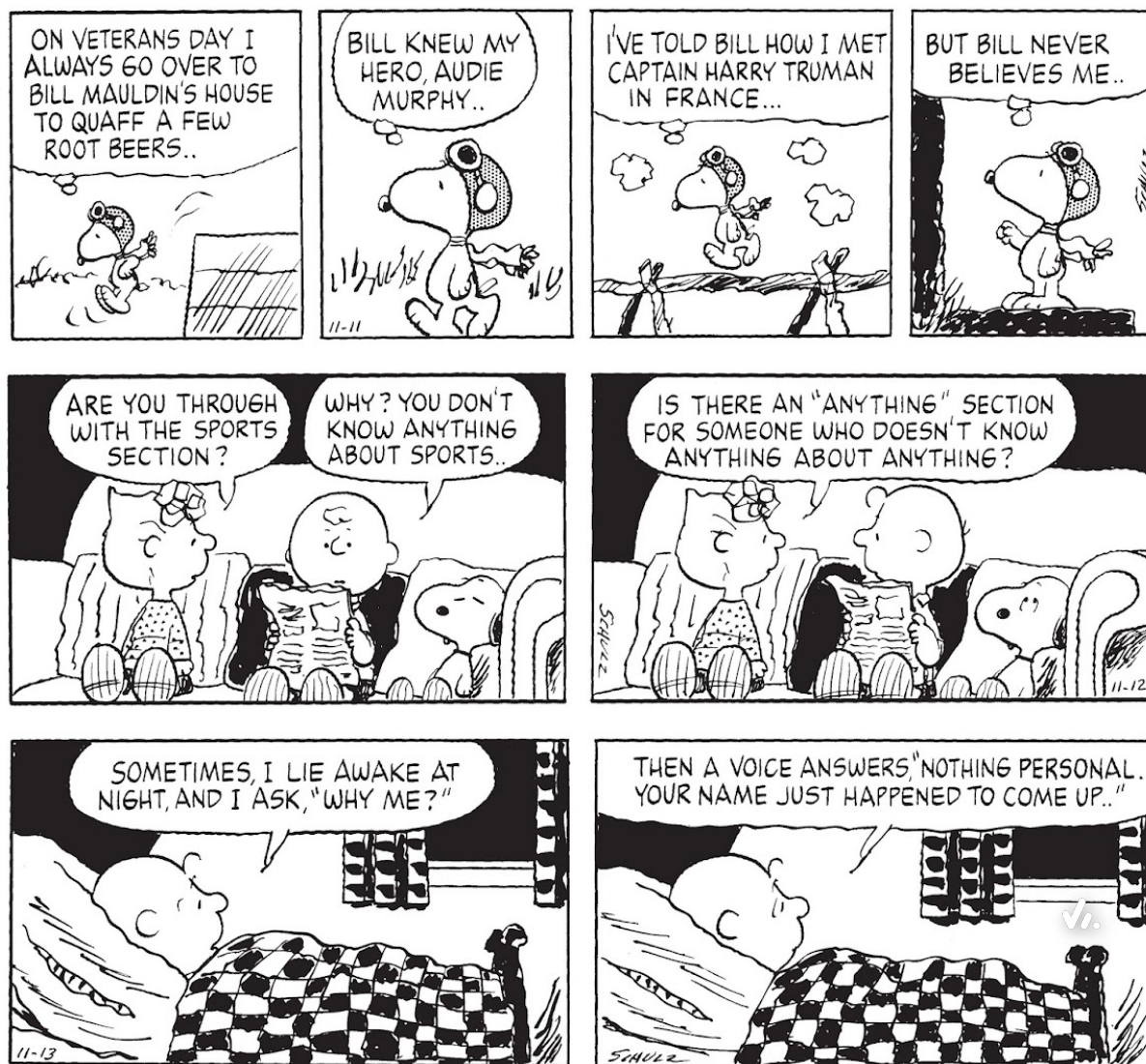


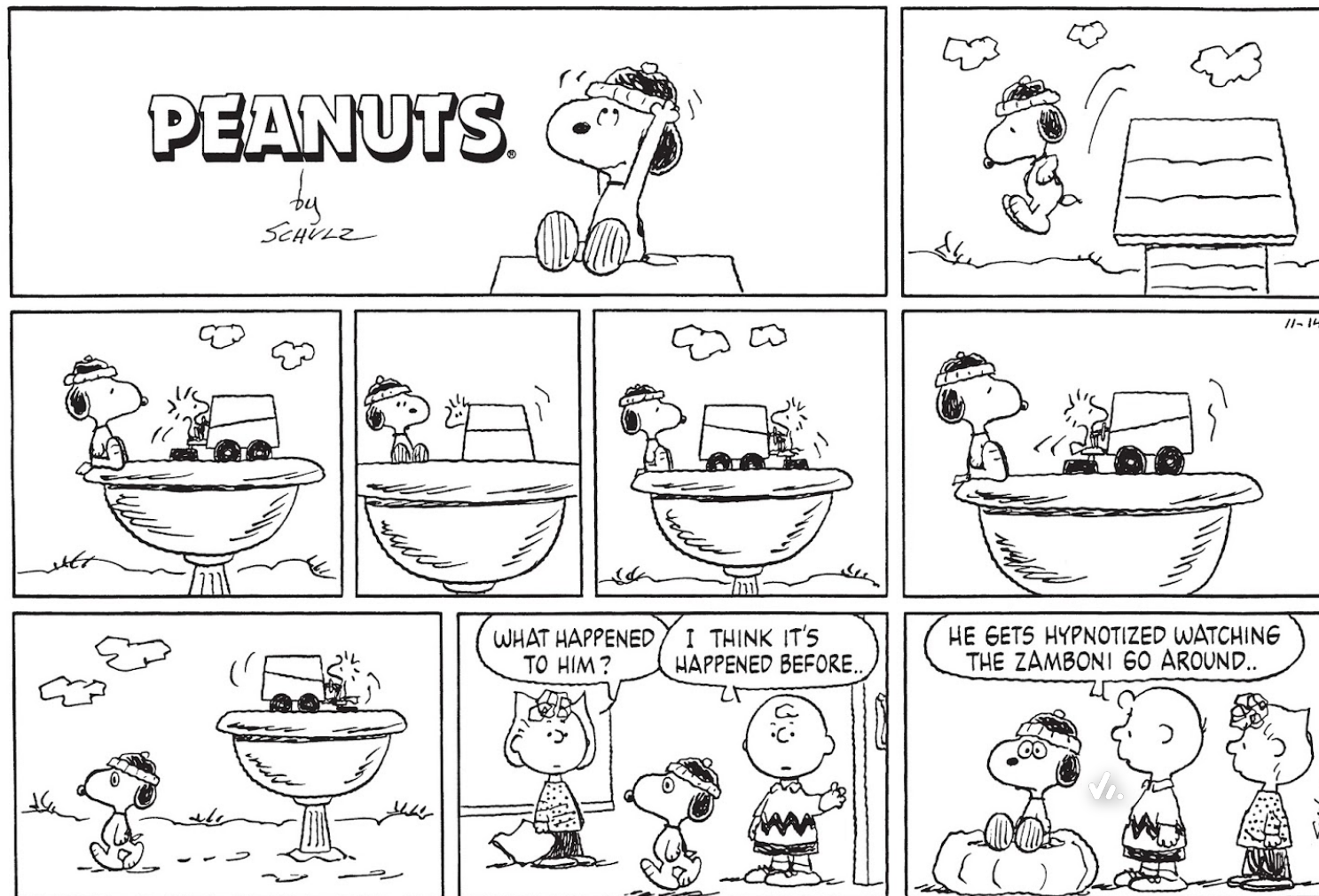


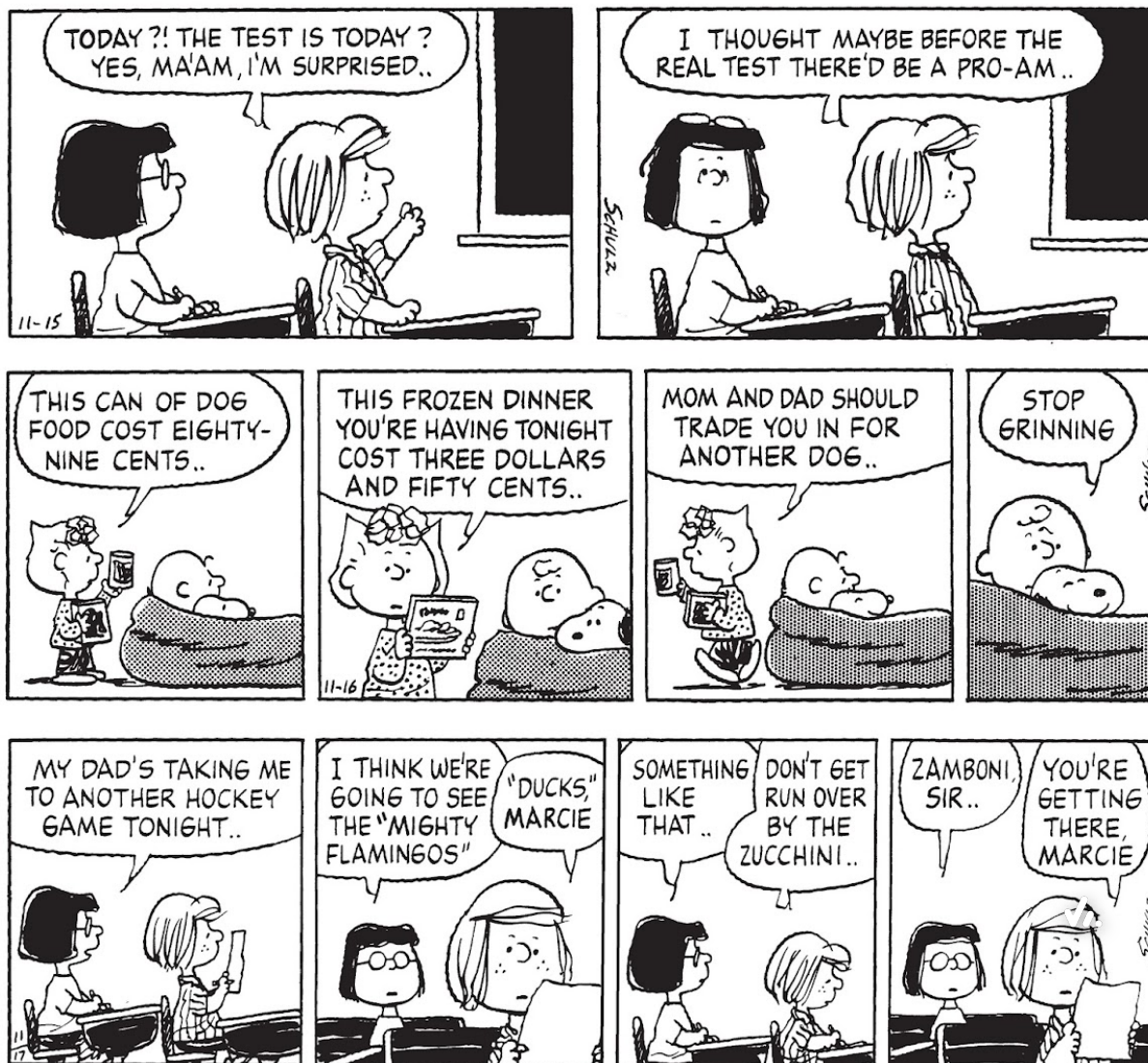






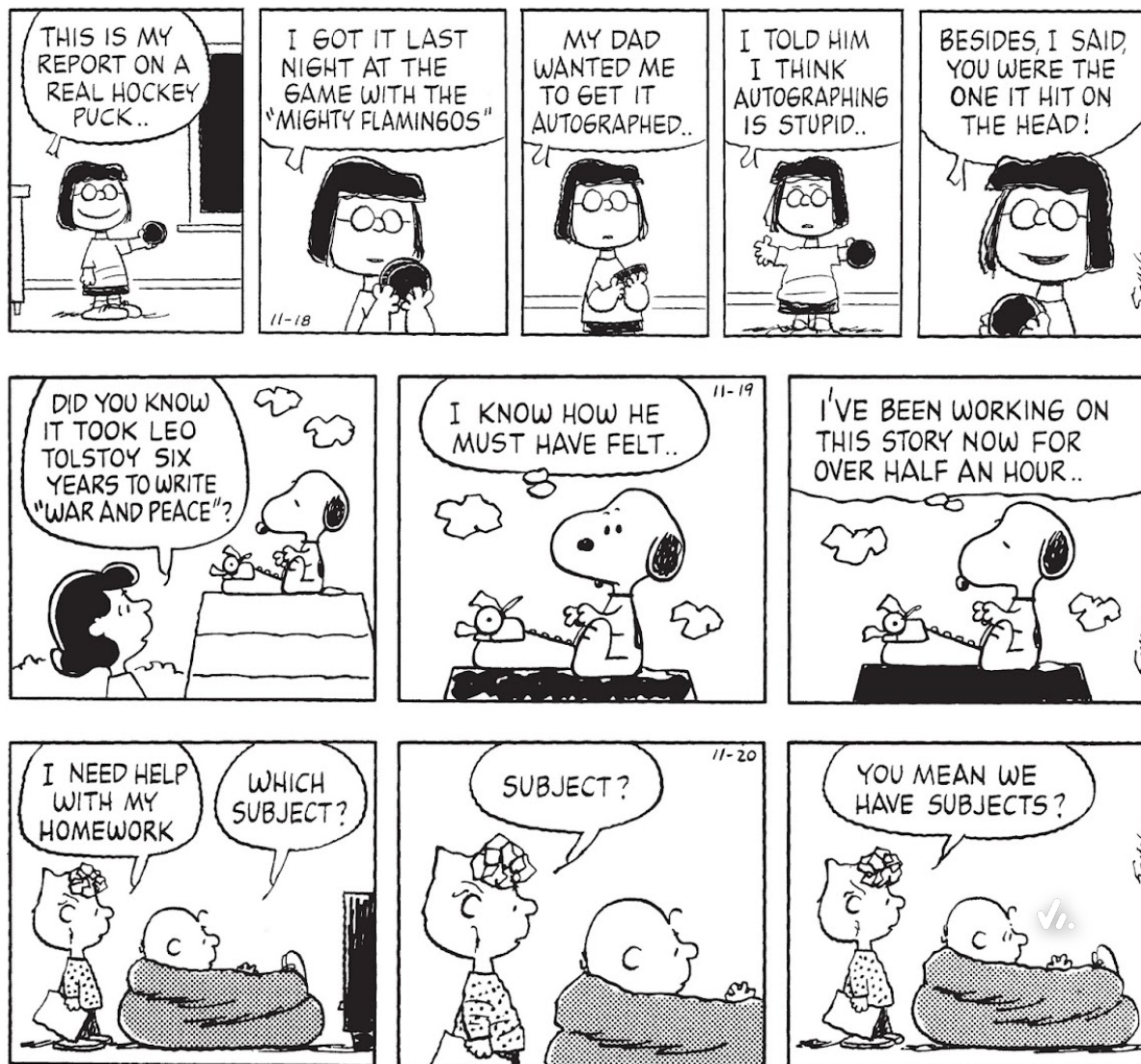


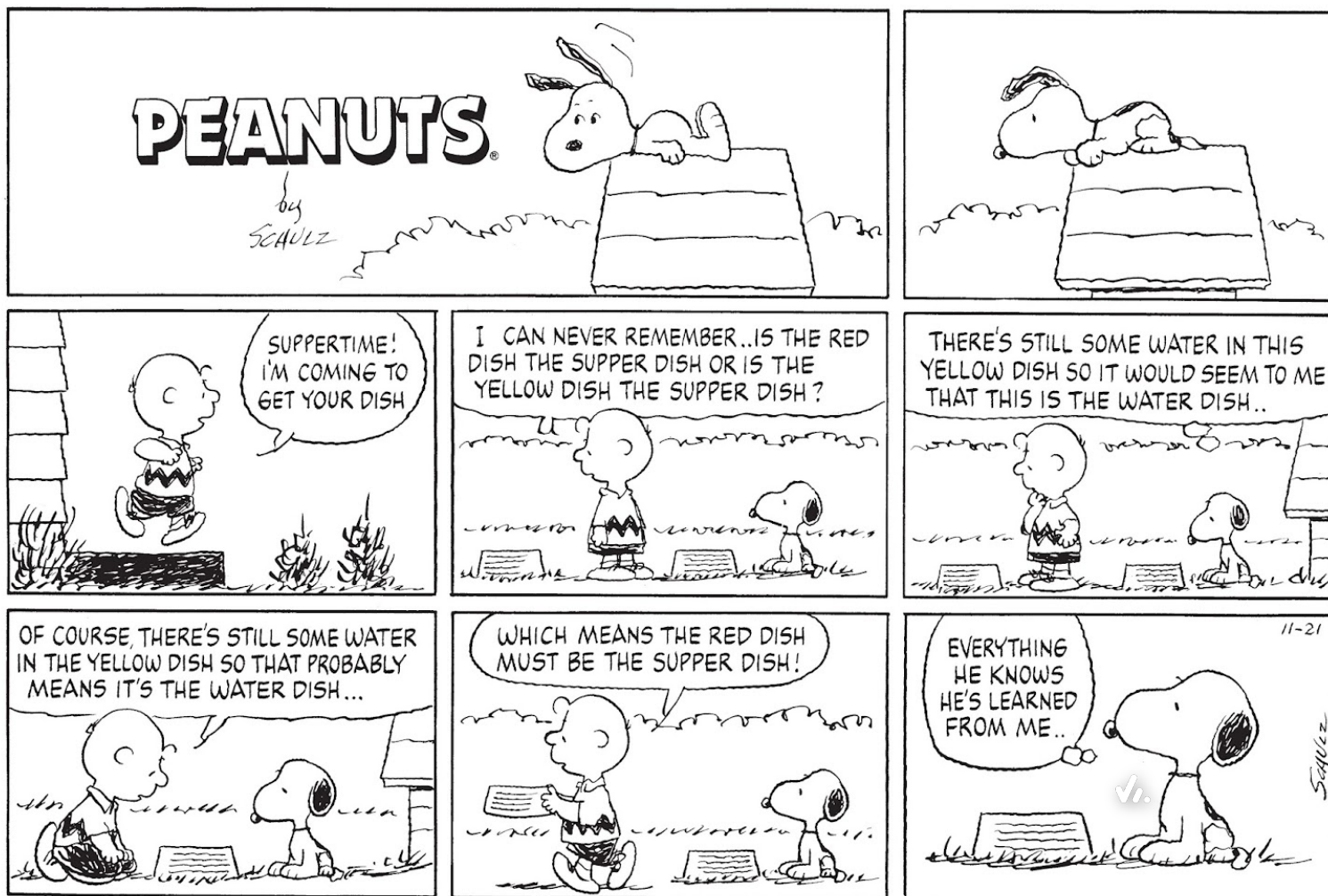




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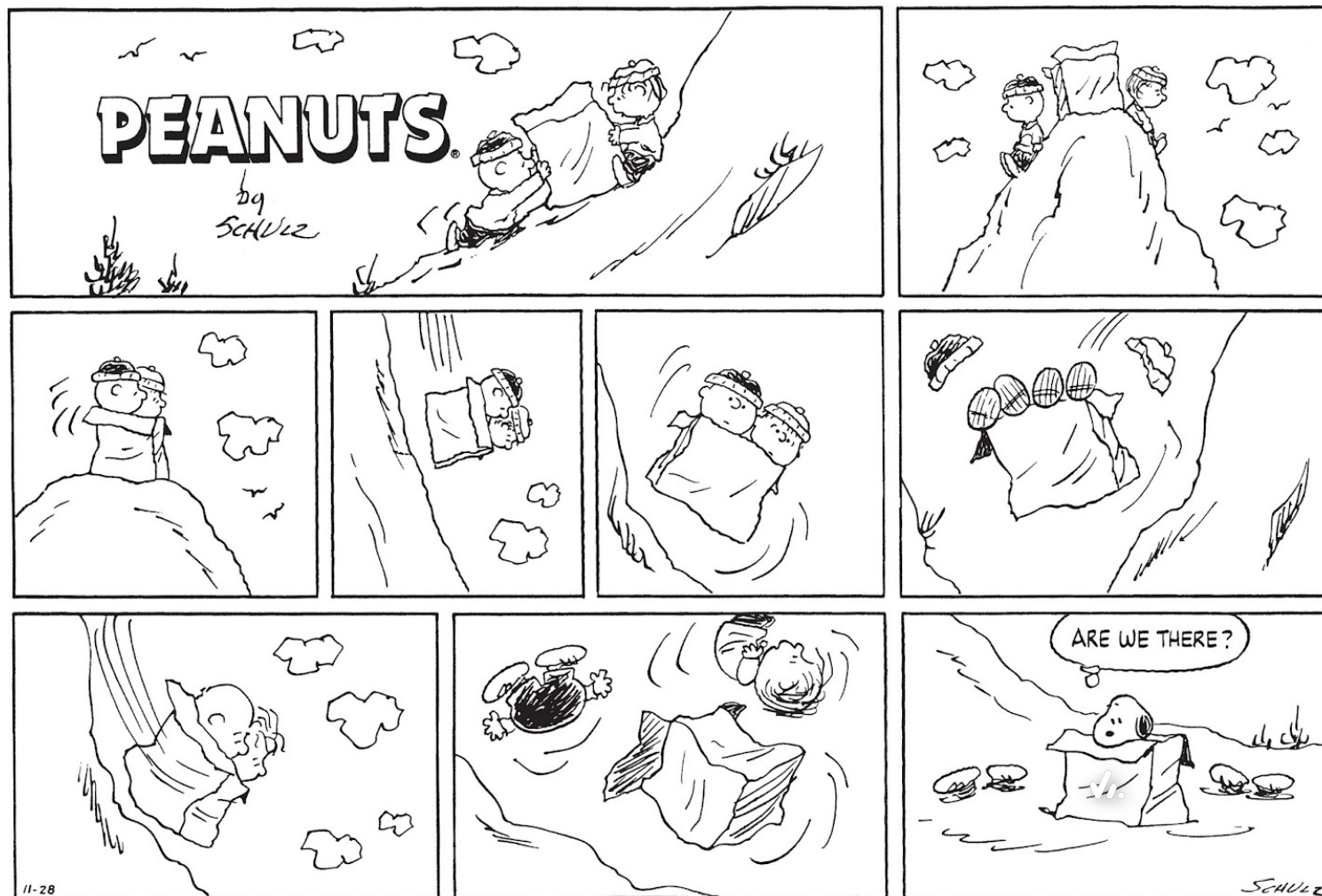
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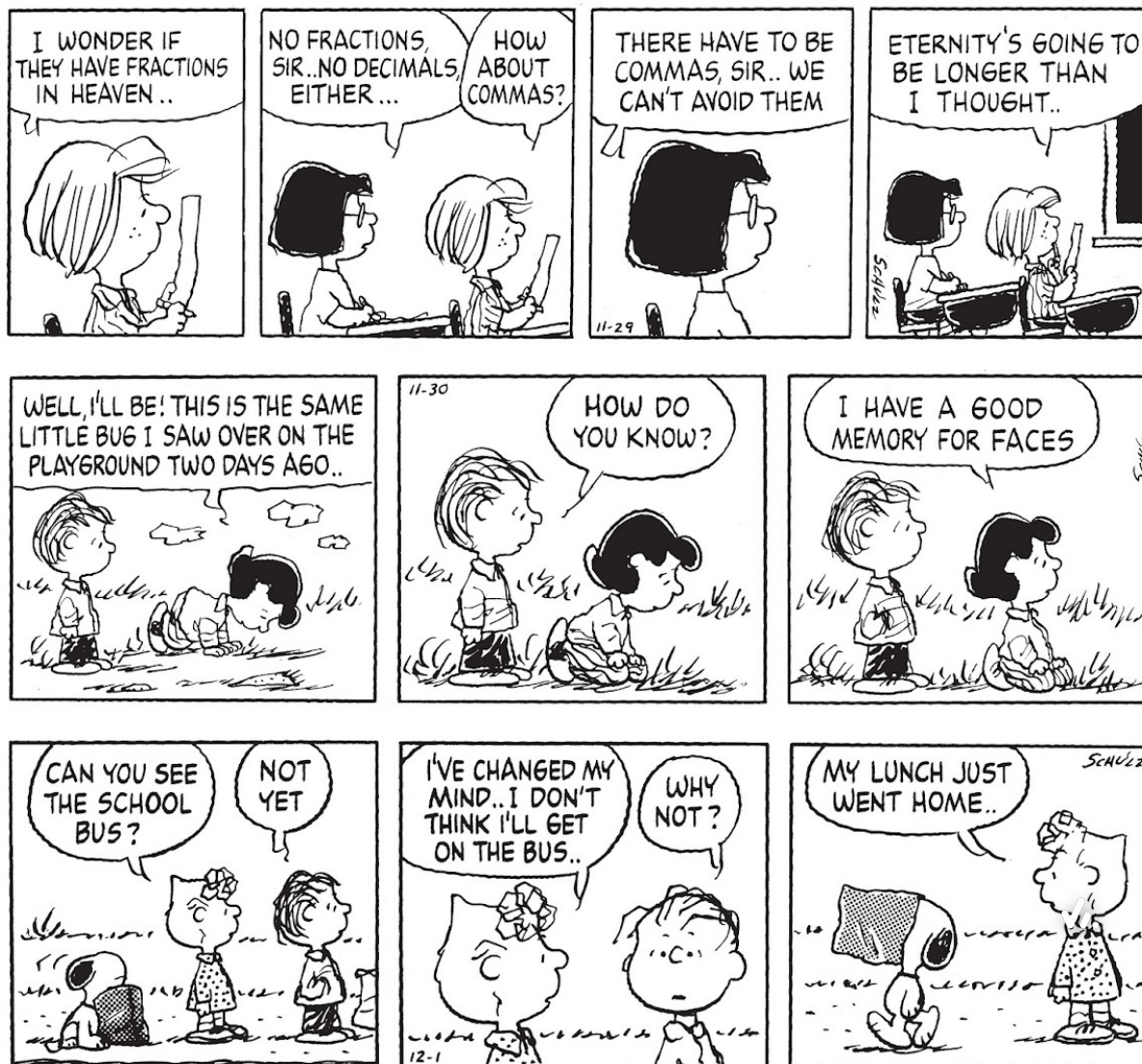


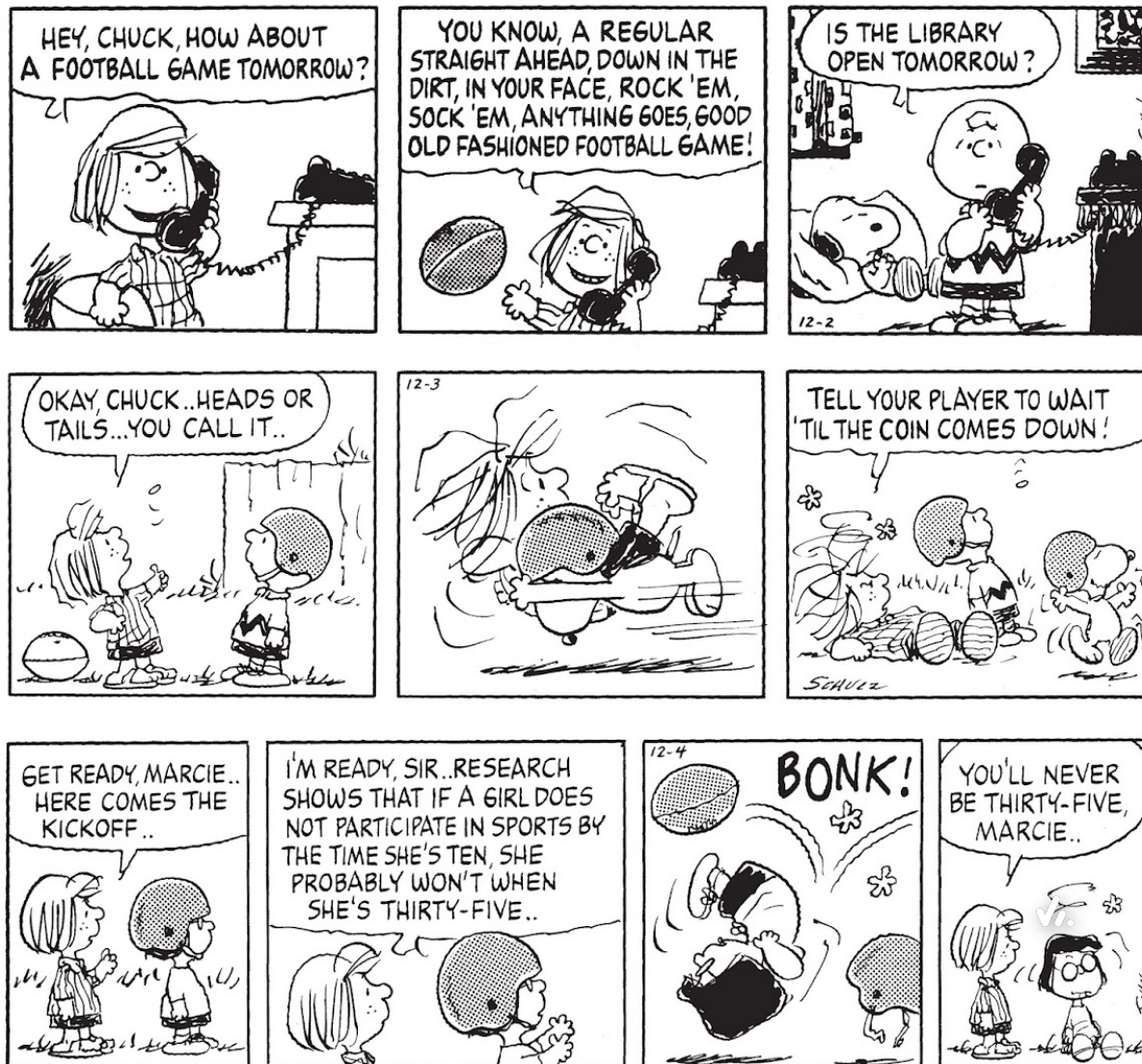


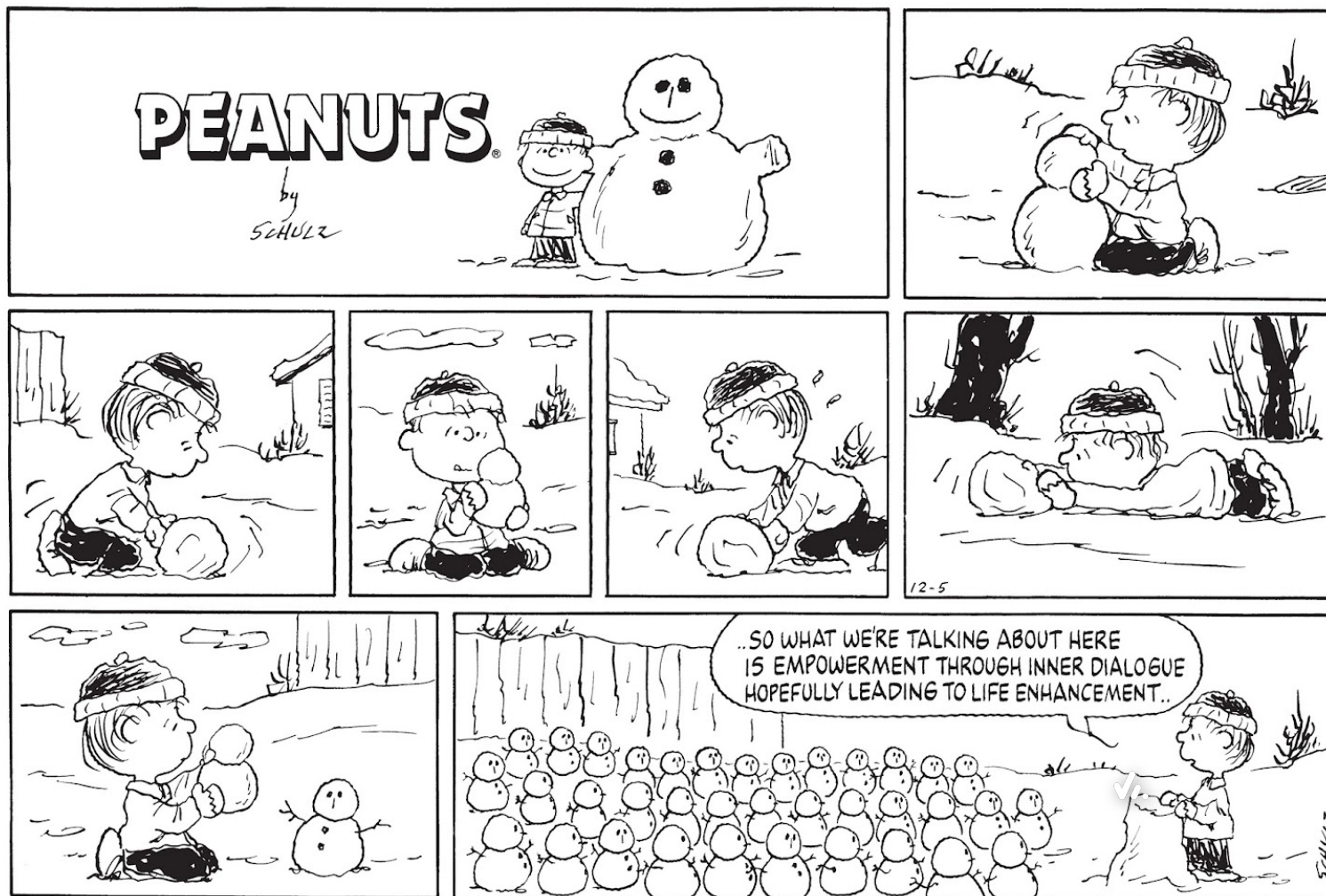


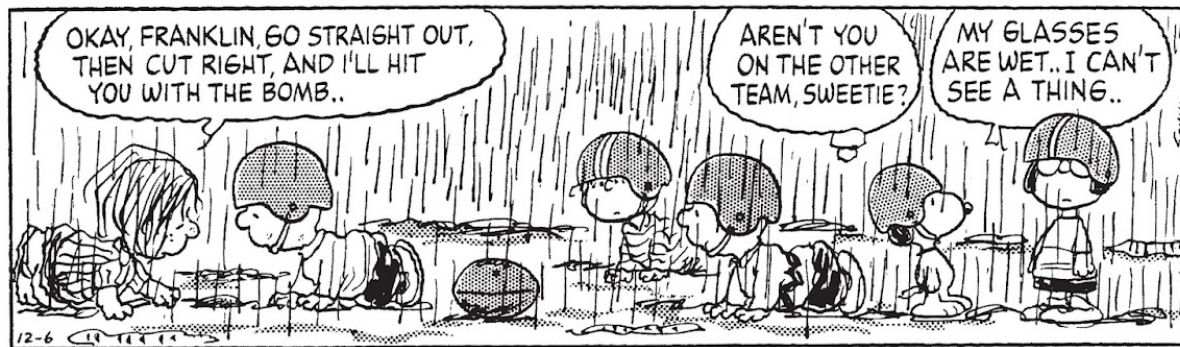
1993

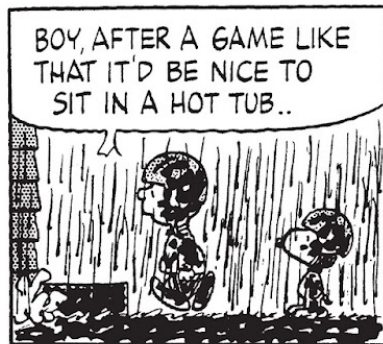
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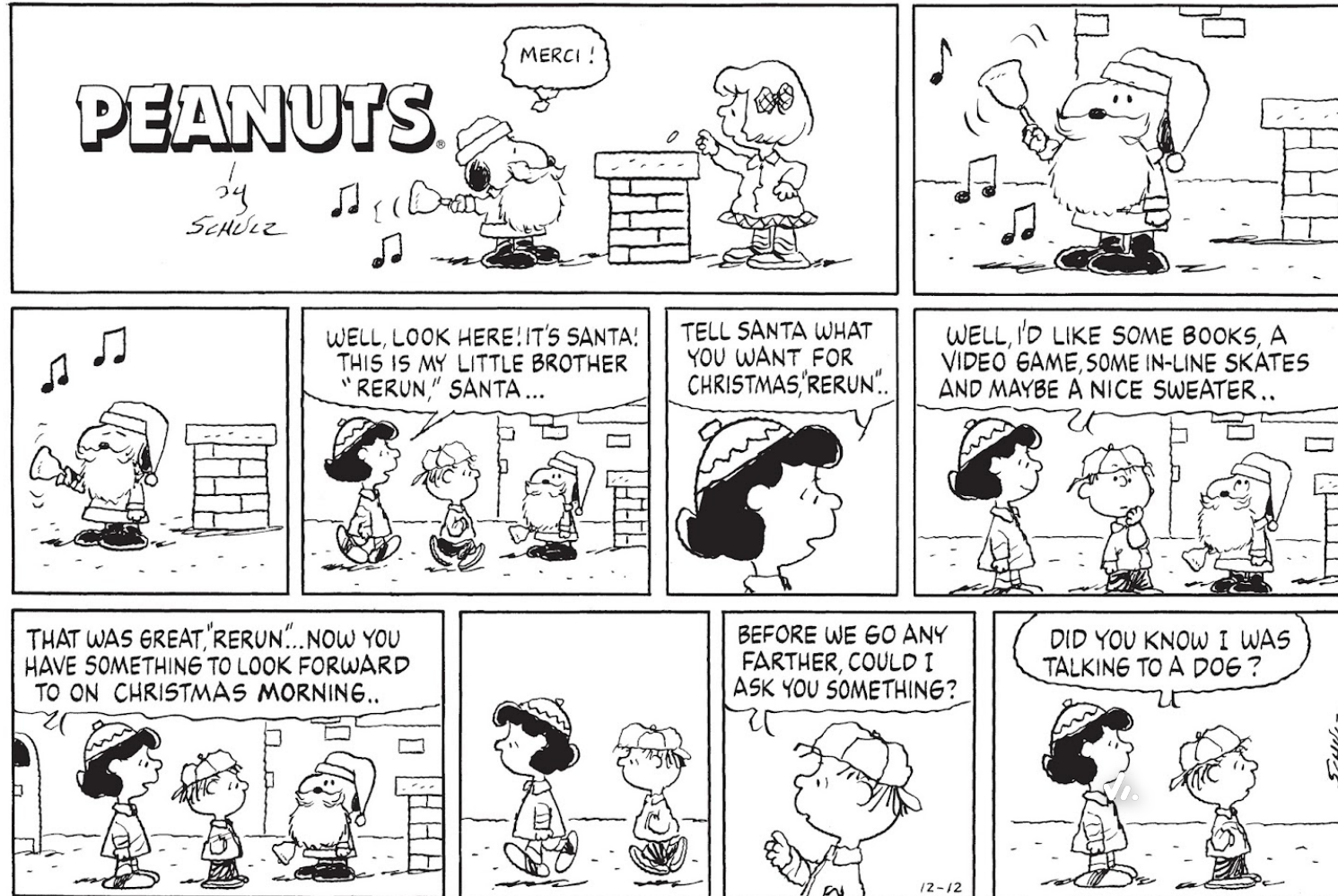


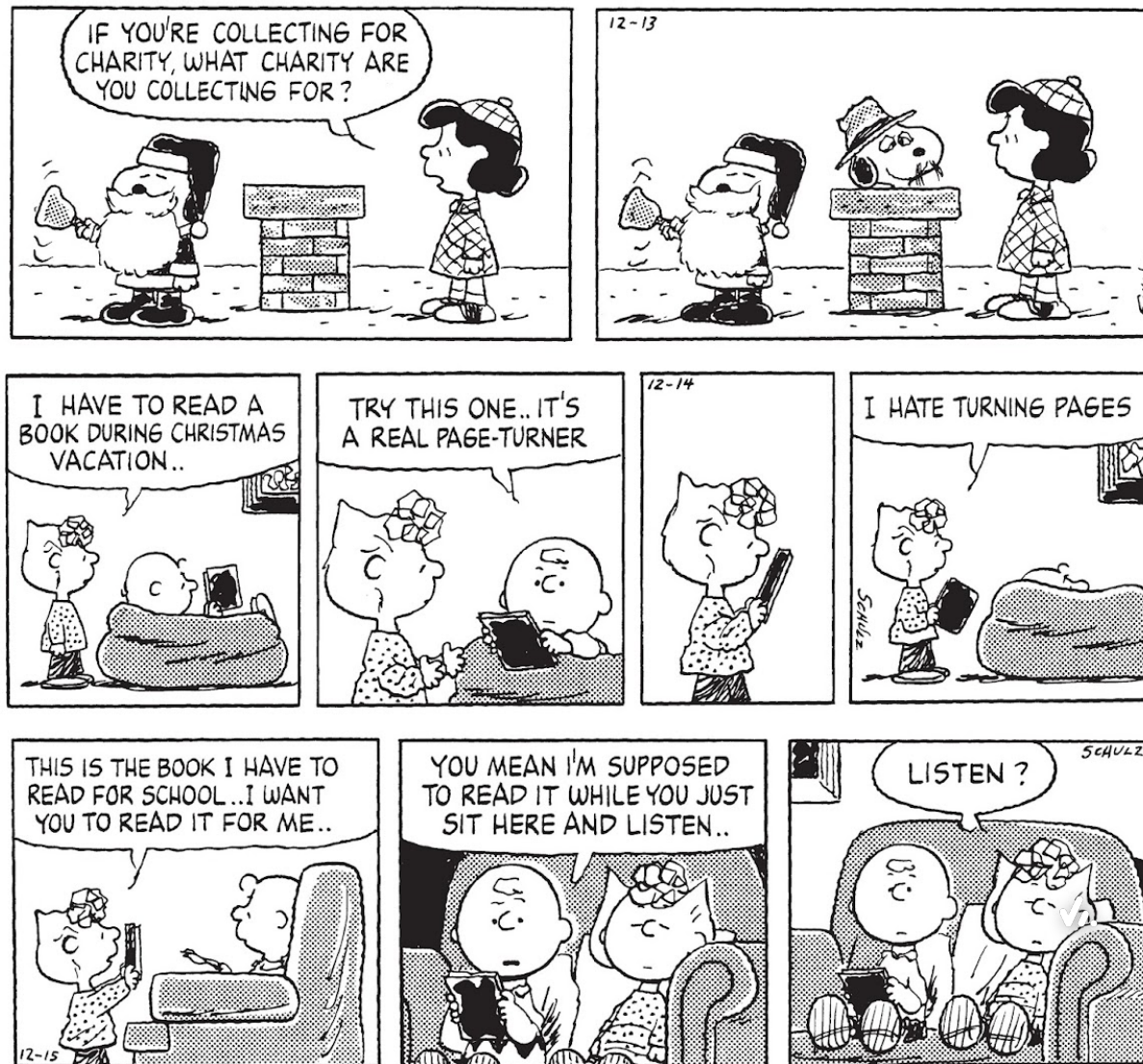


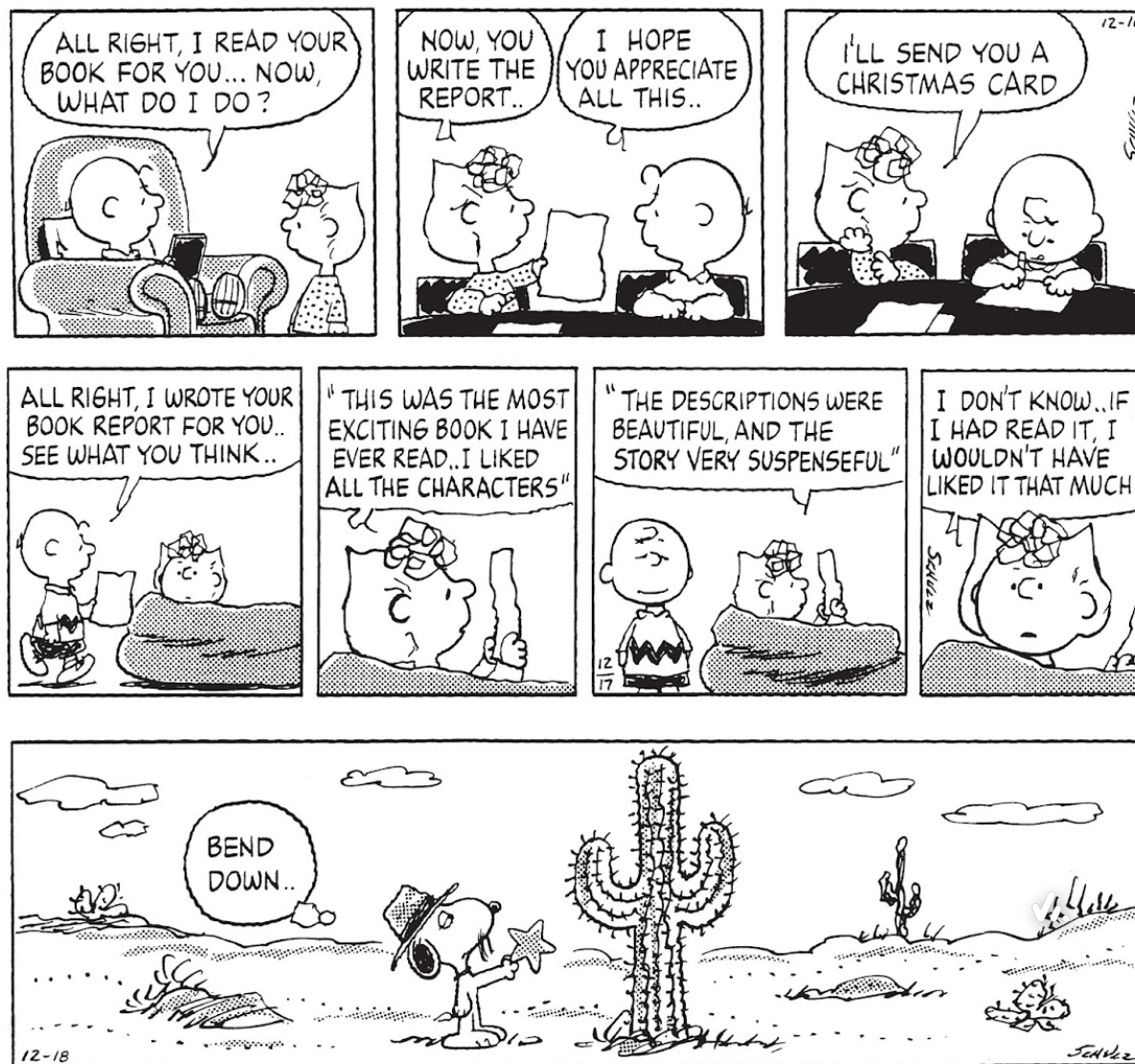


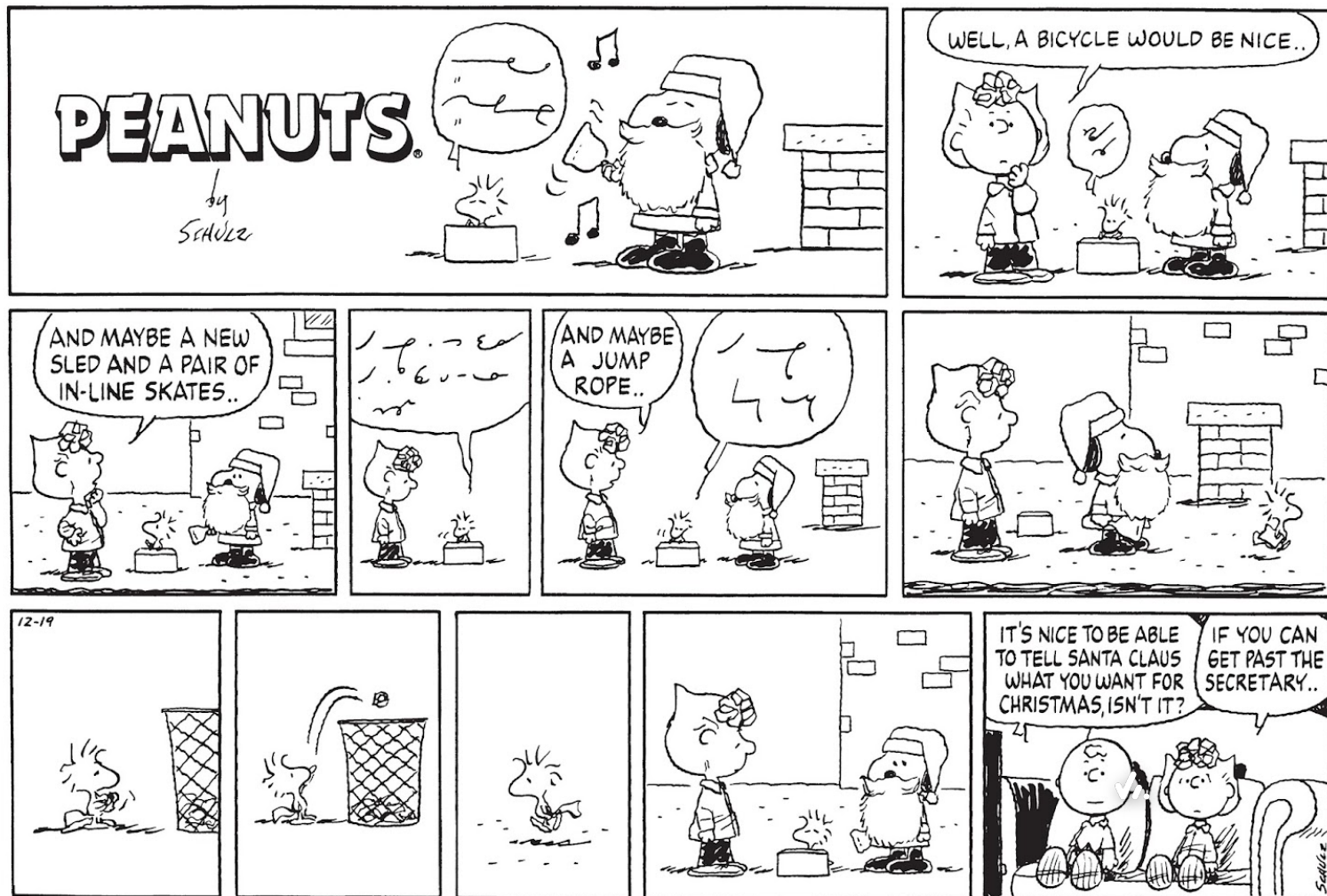


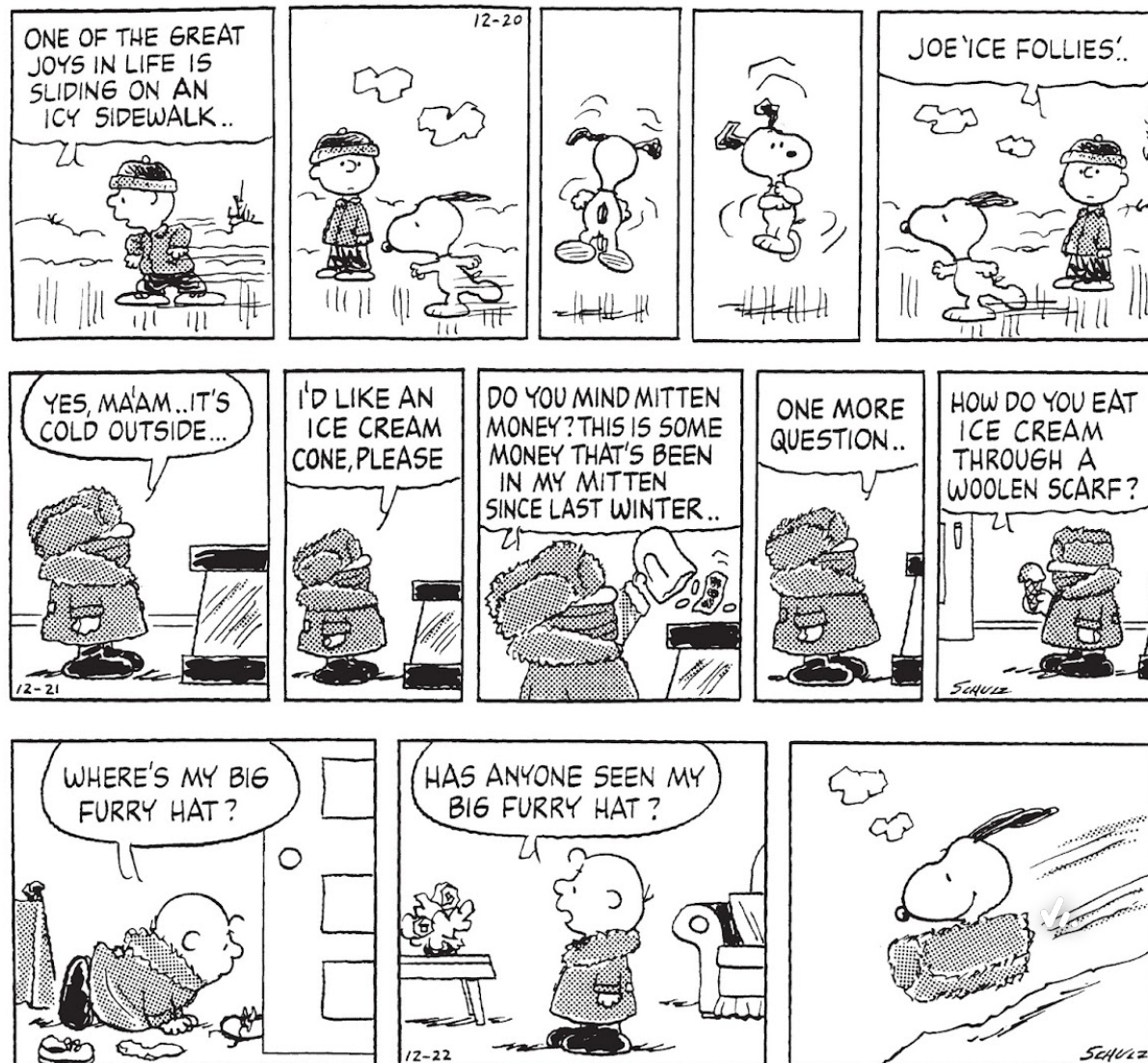


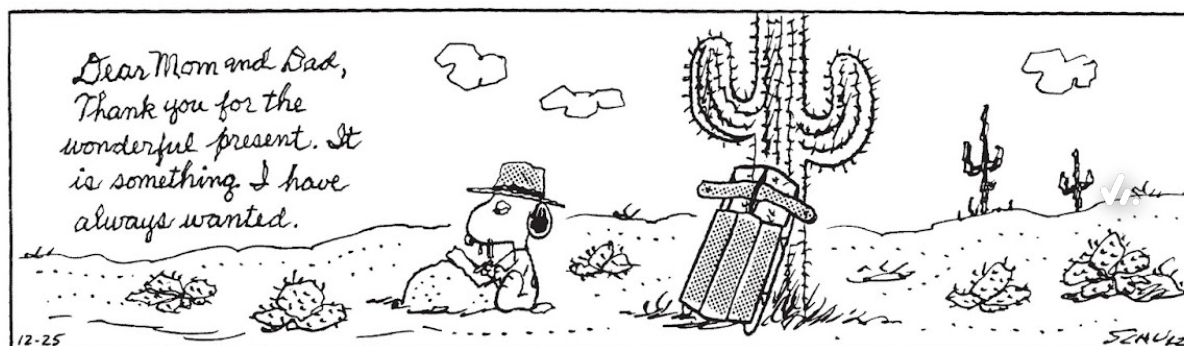




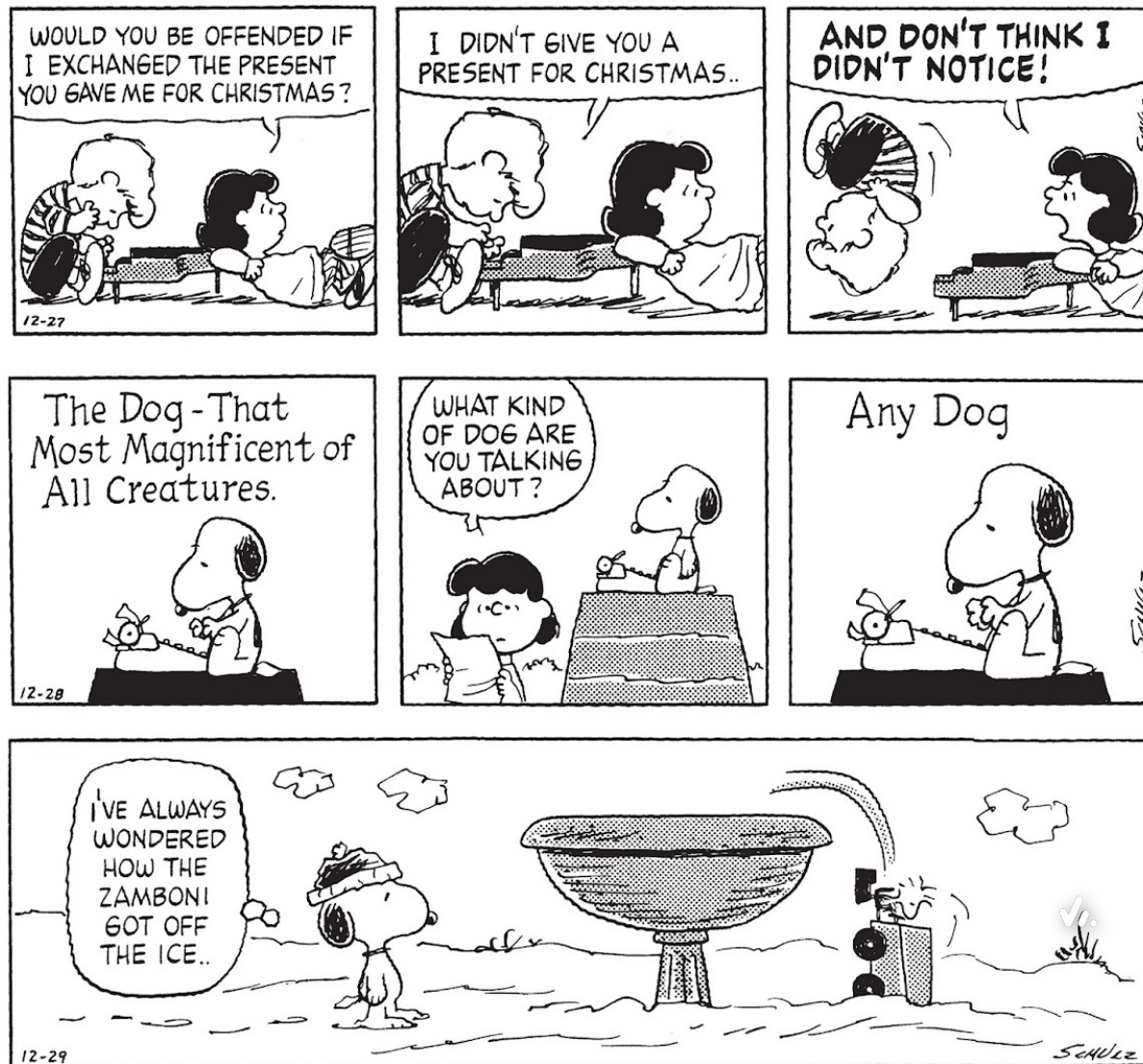


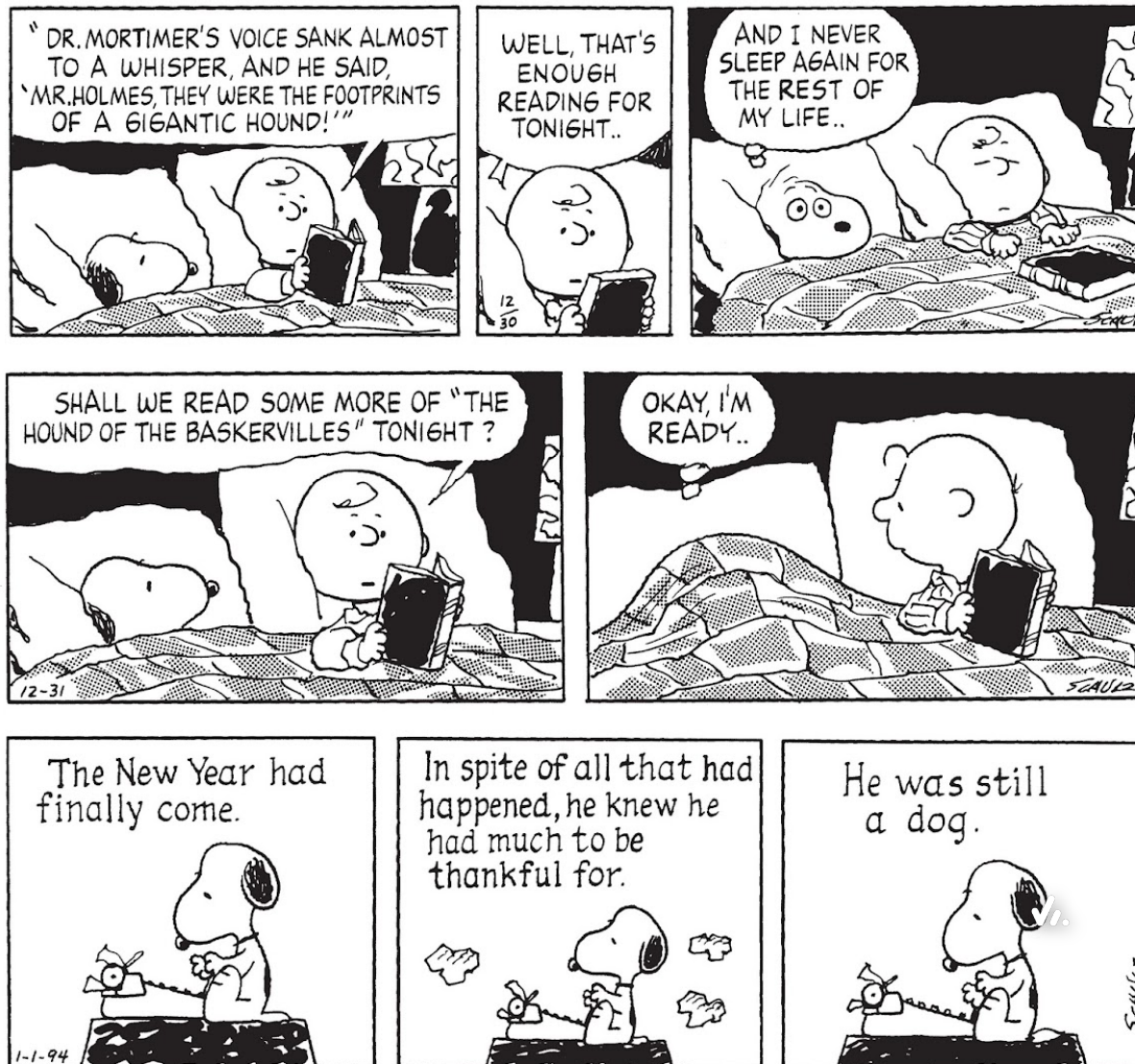






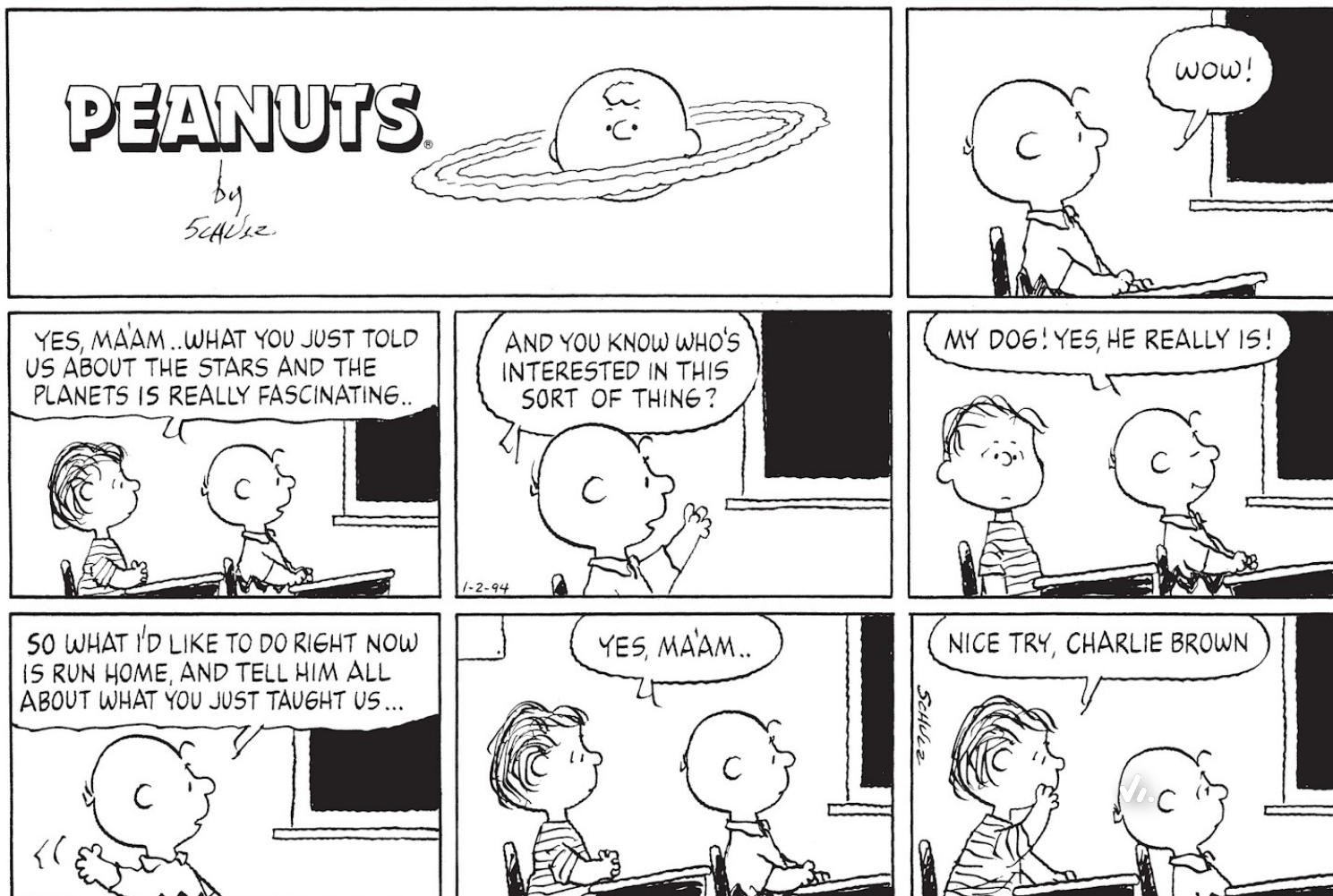


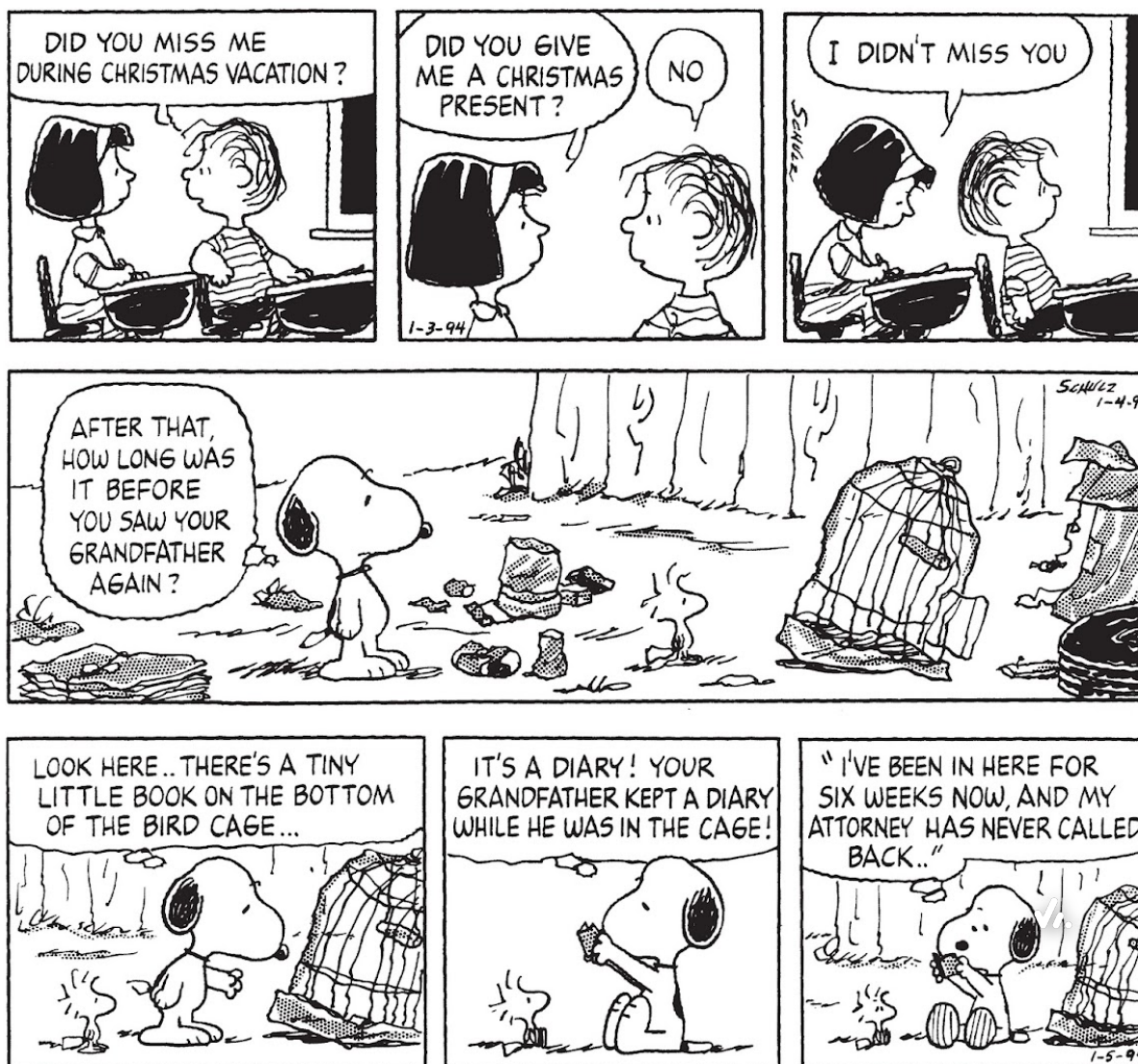




1993/1994

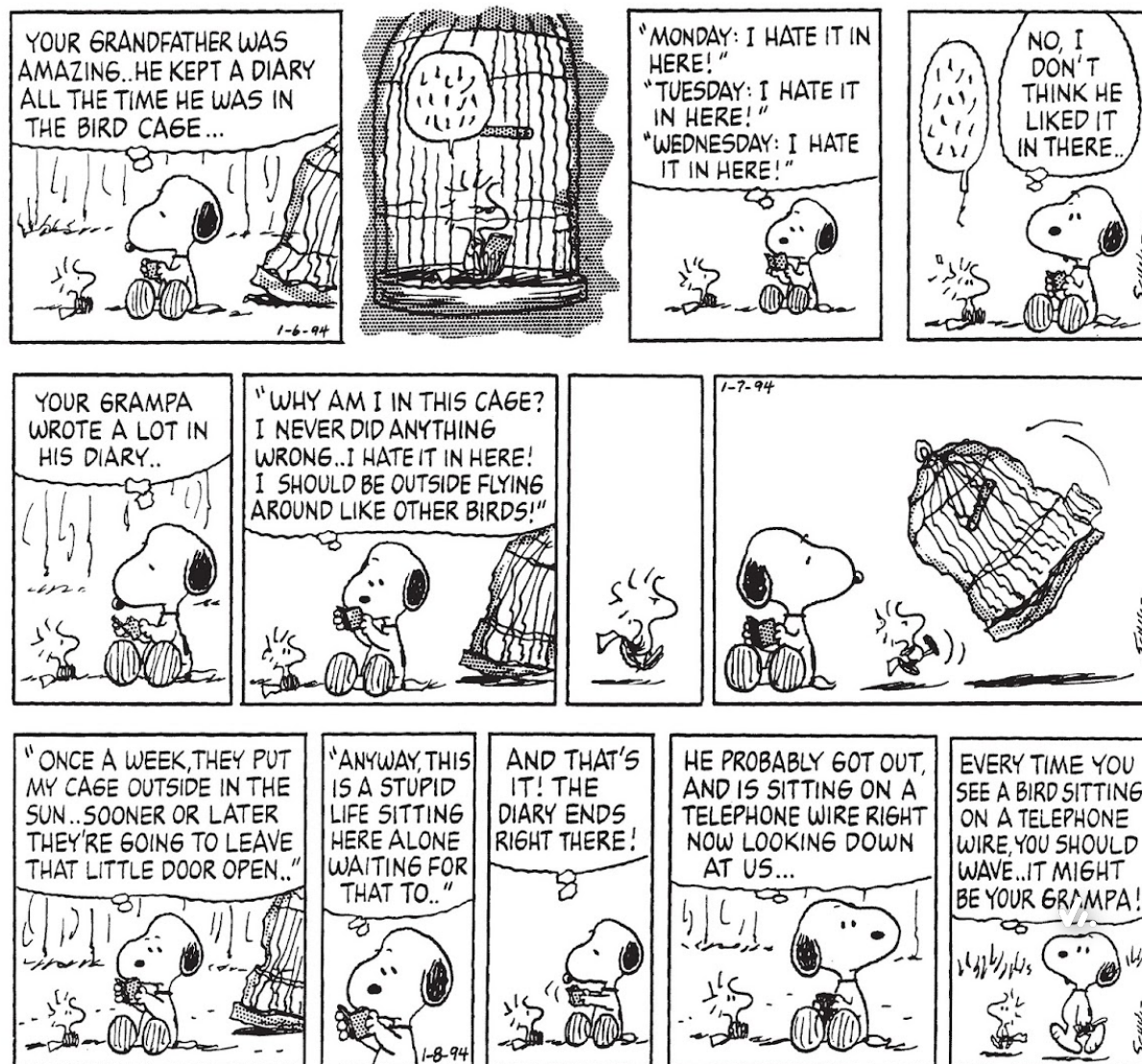
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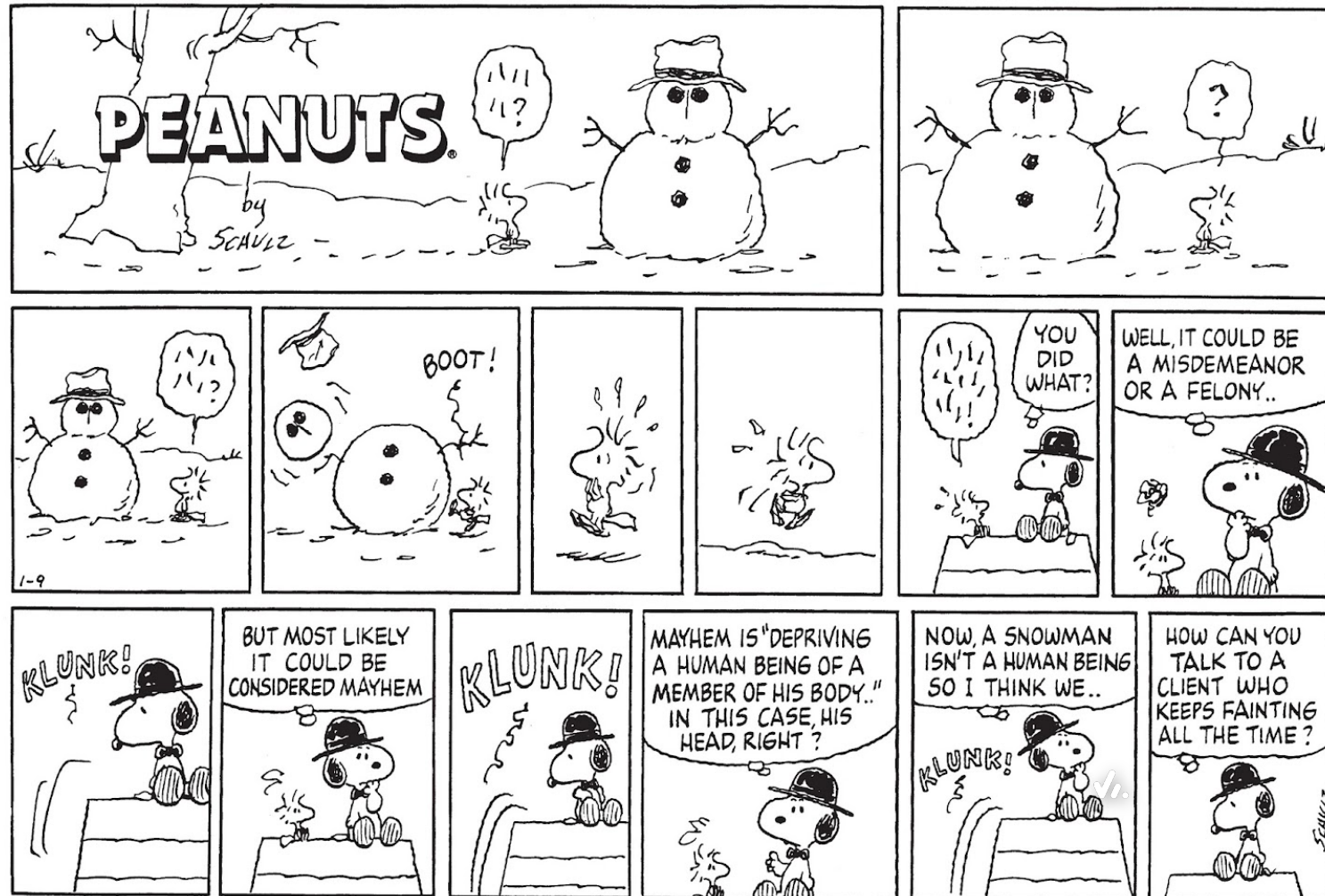


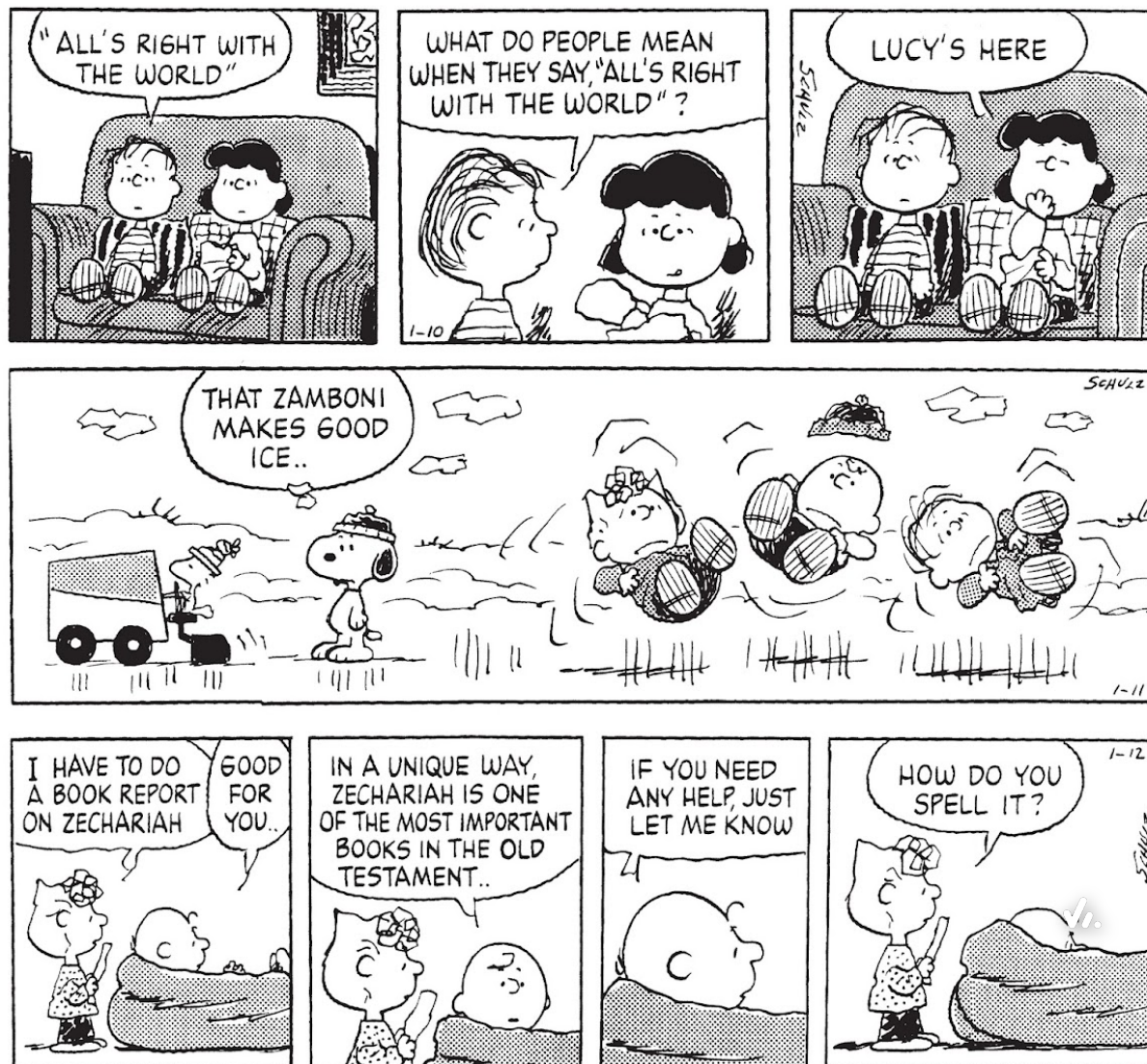


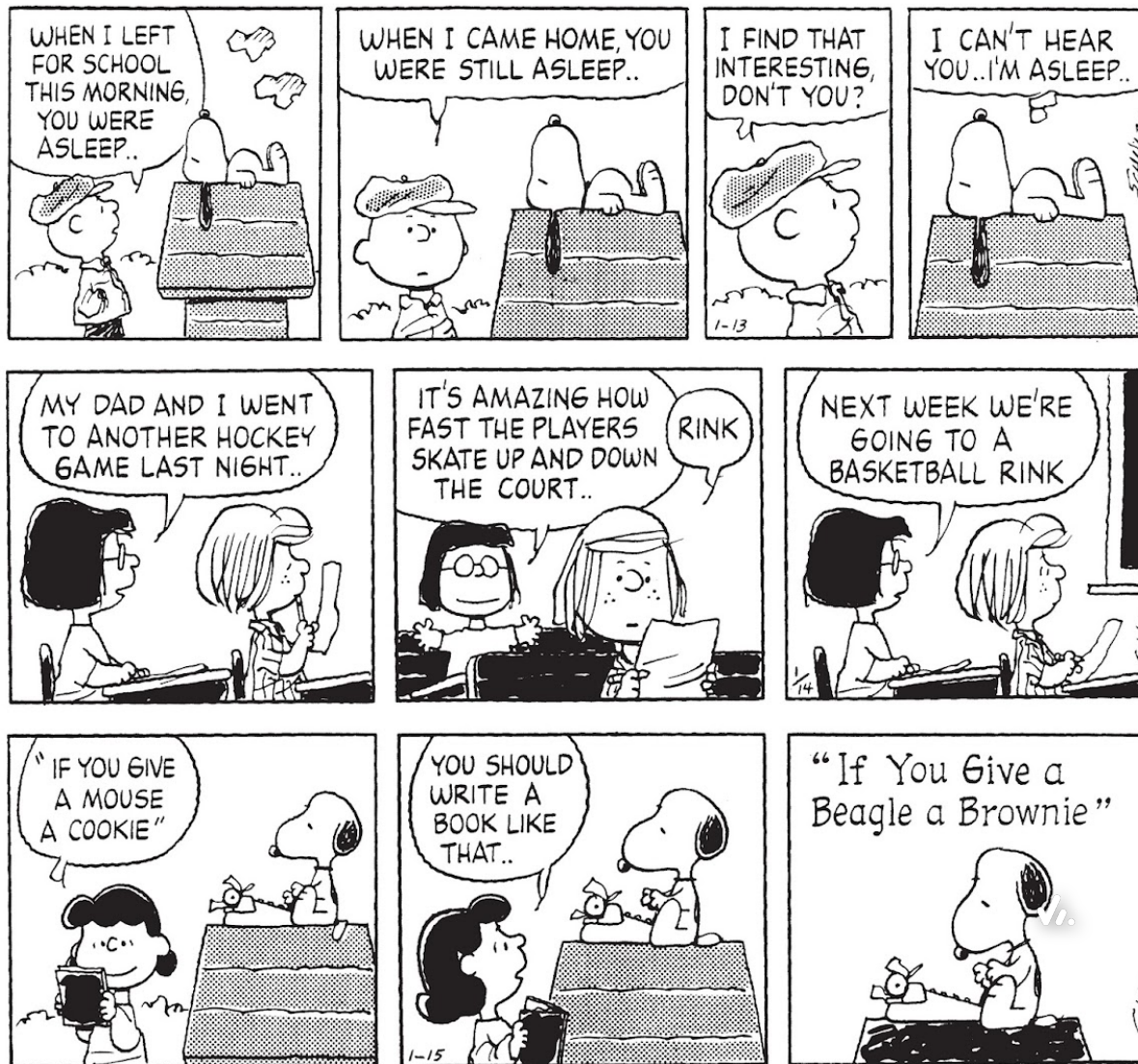
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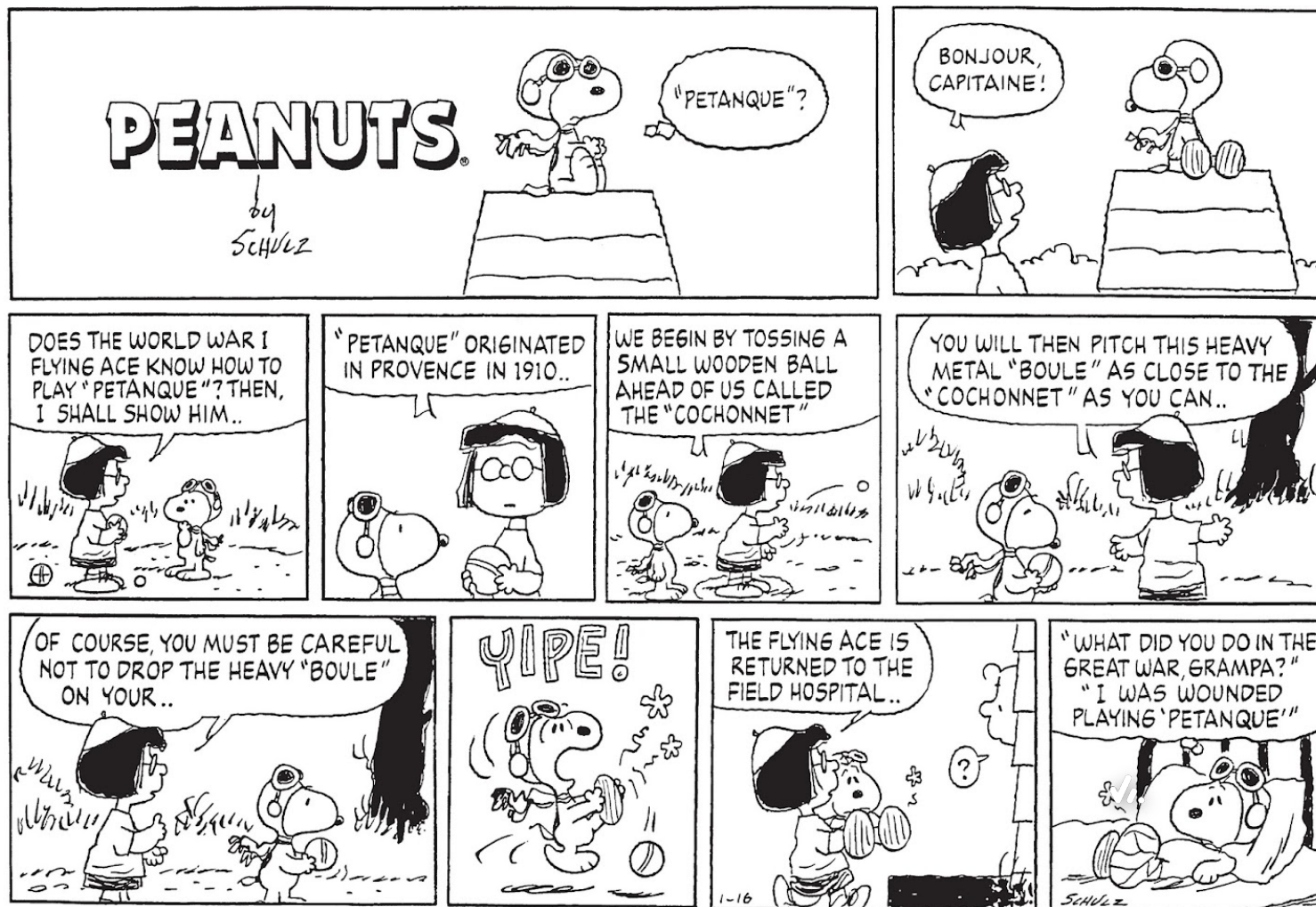
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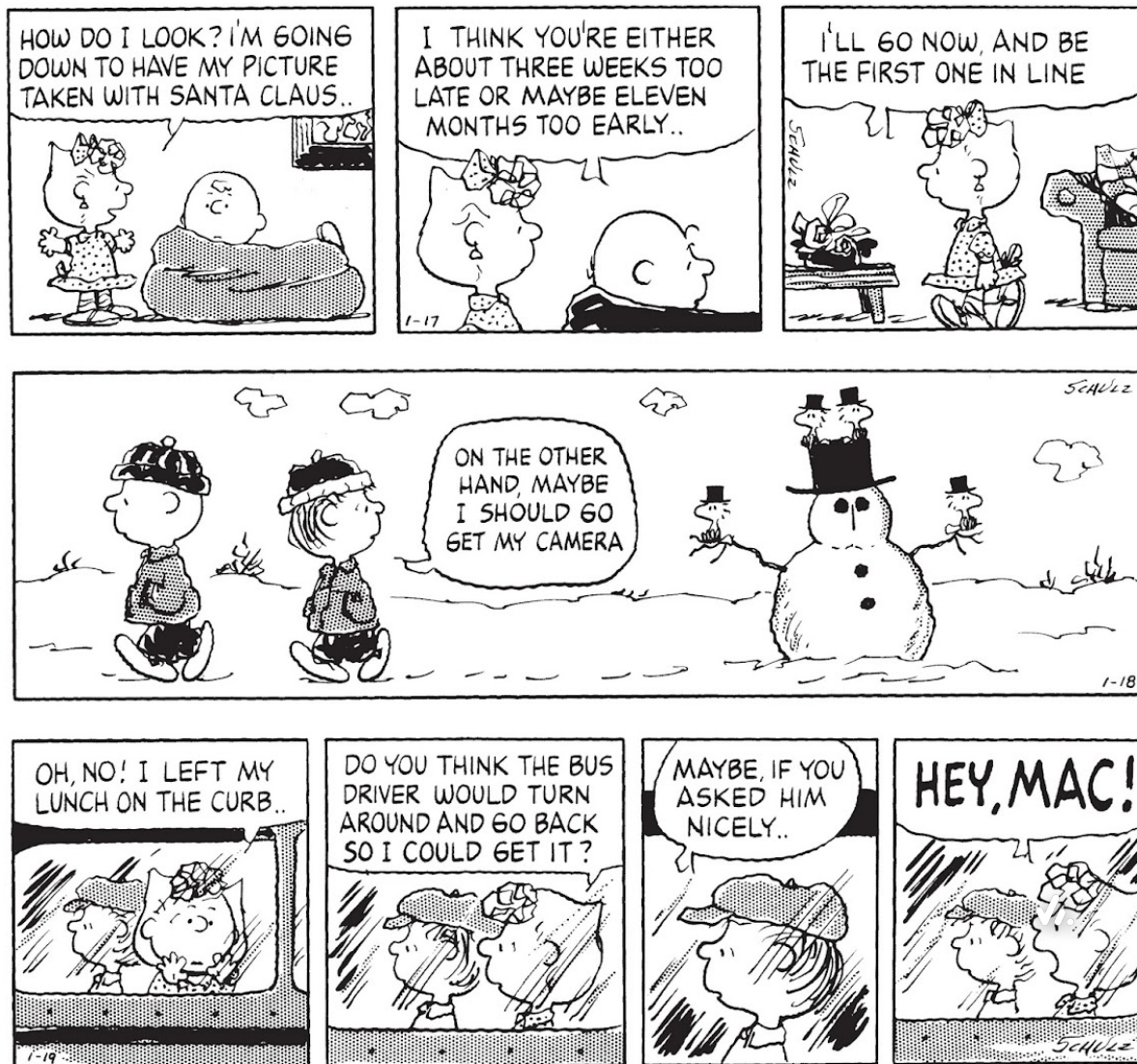






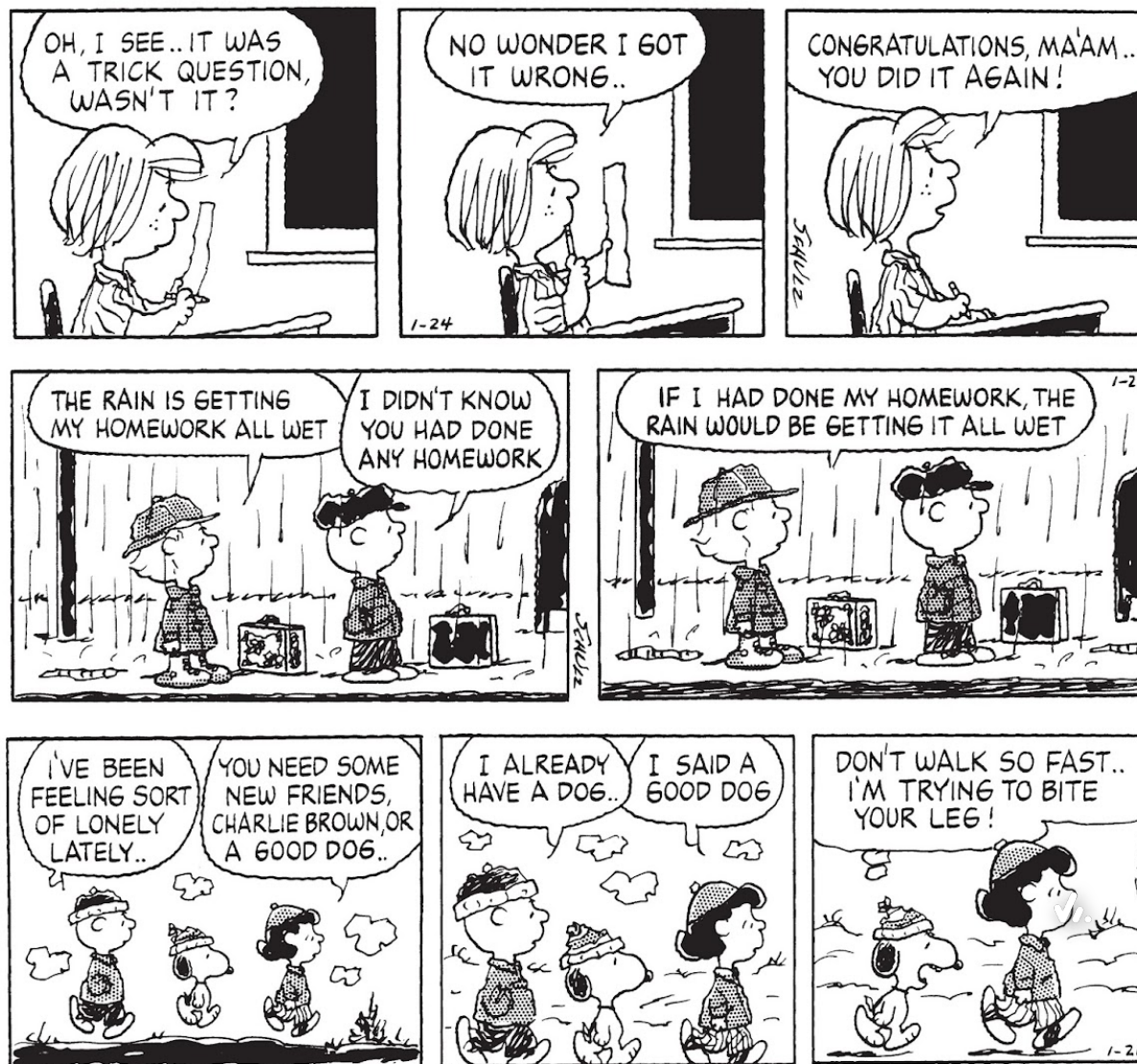




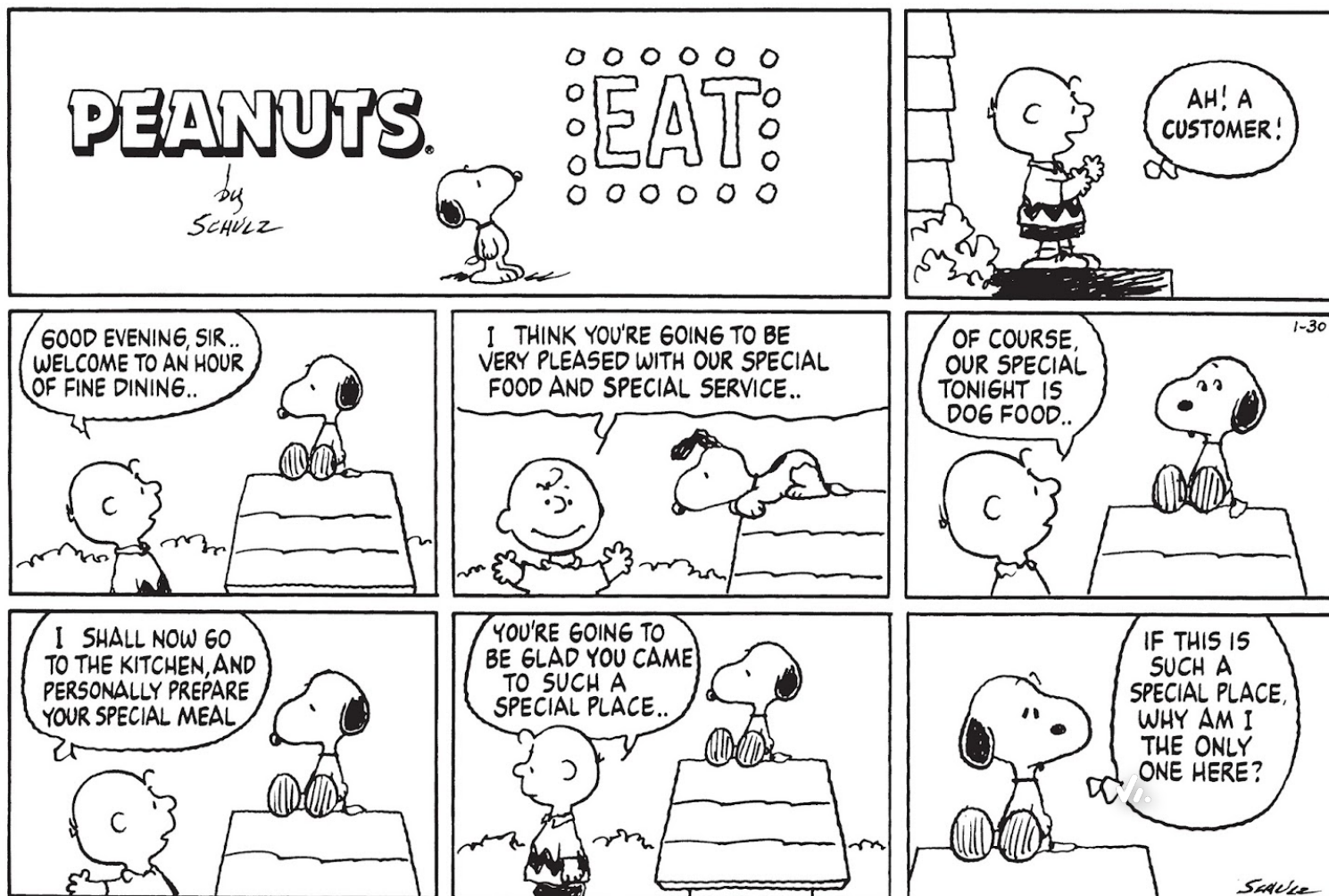


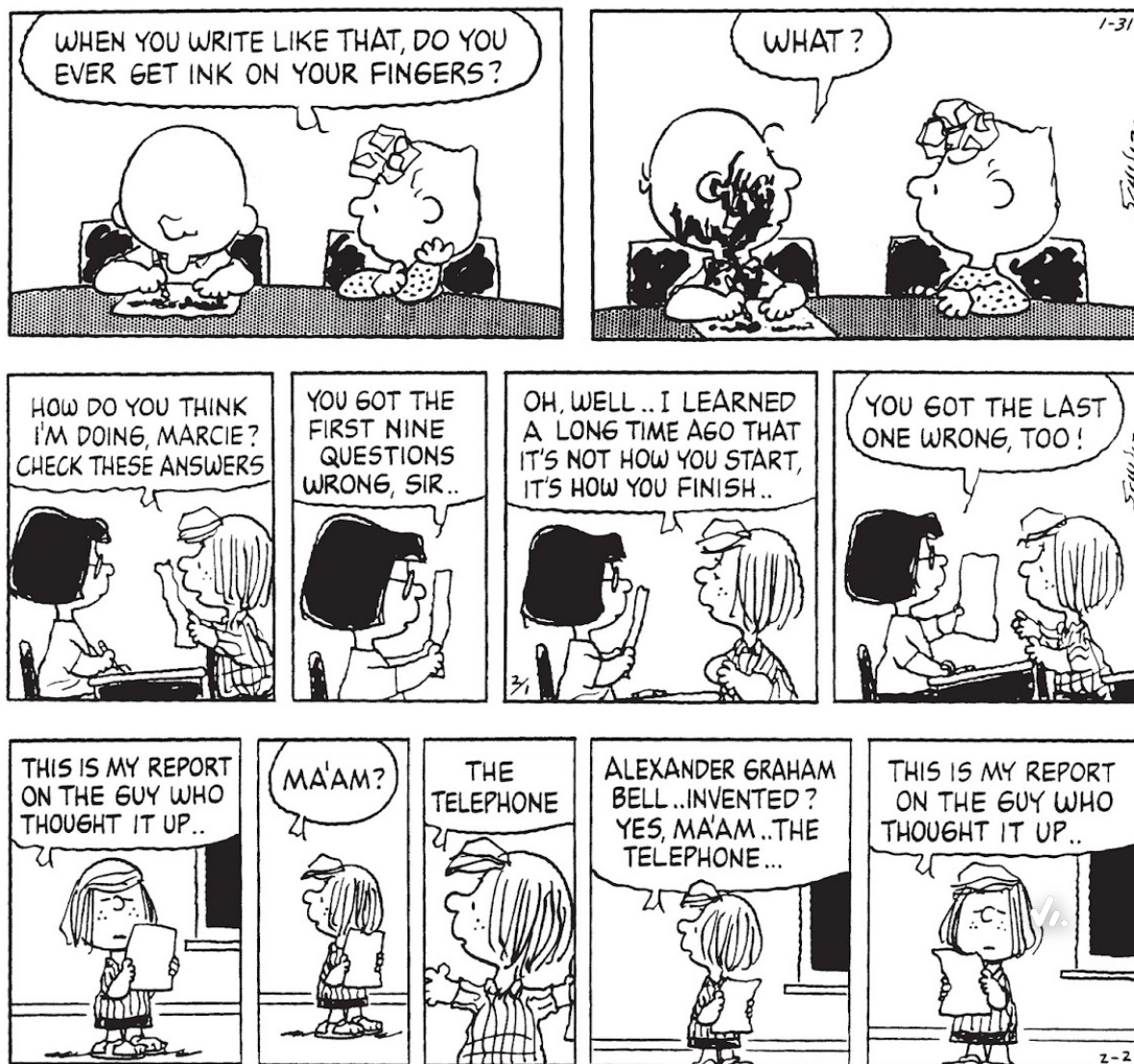




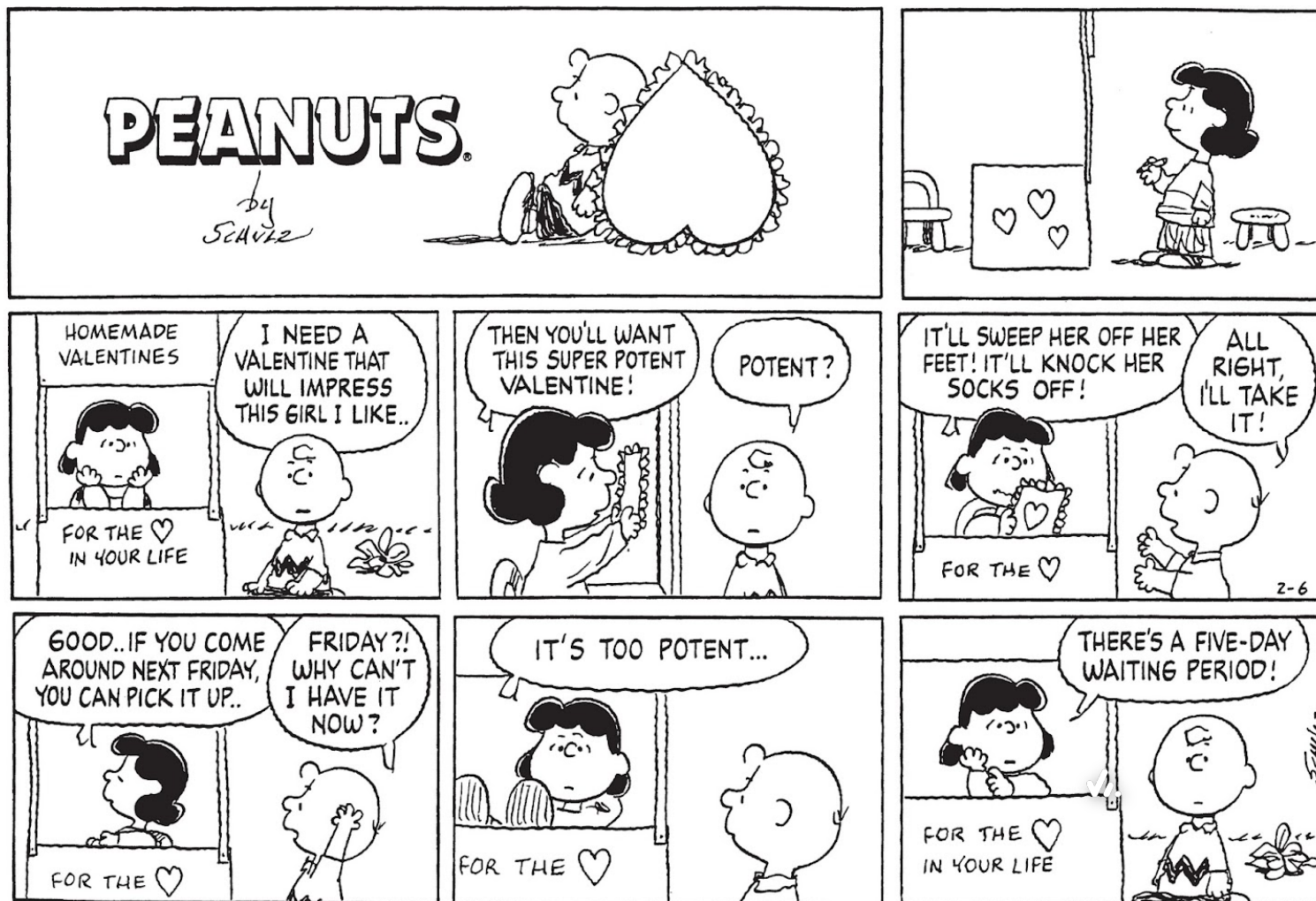


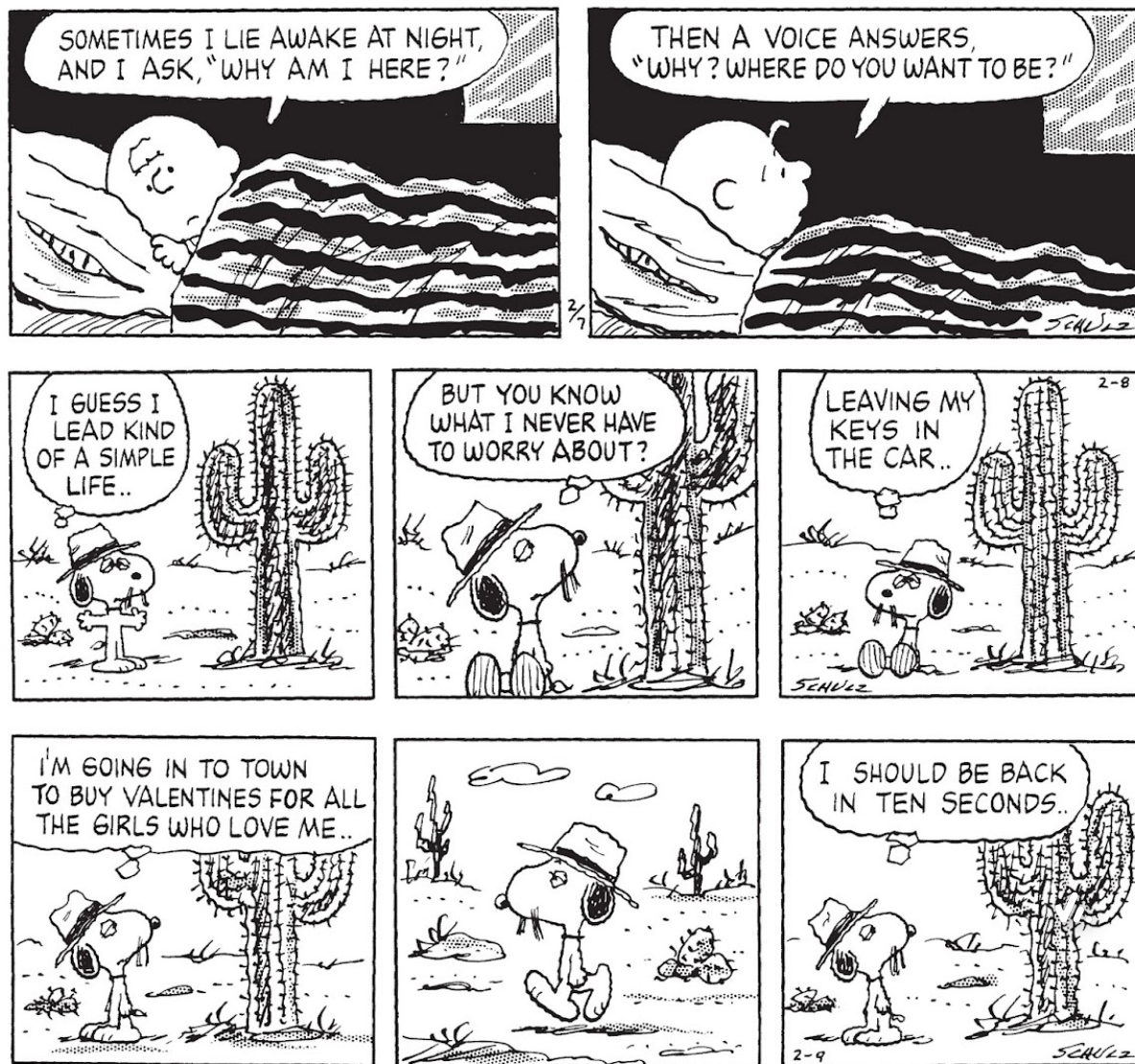


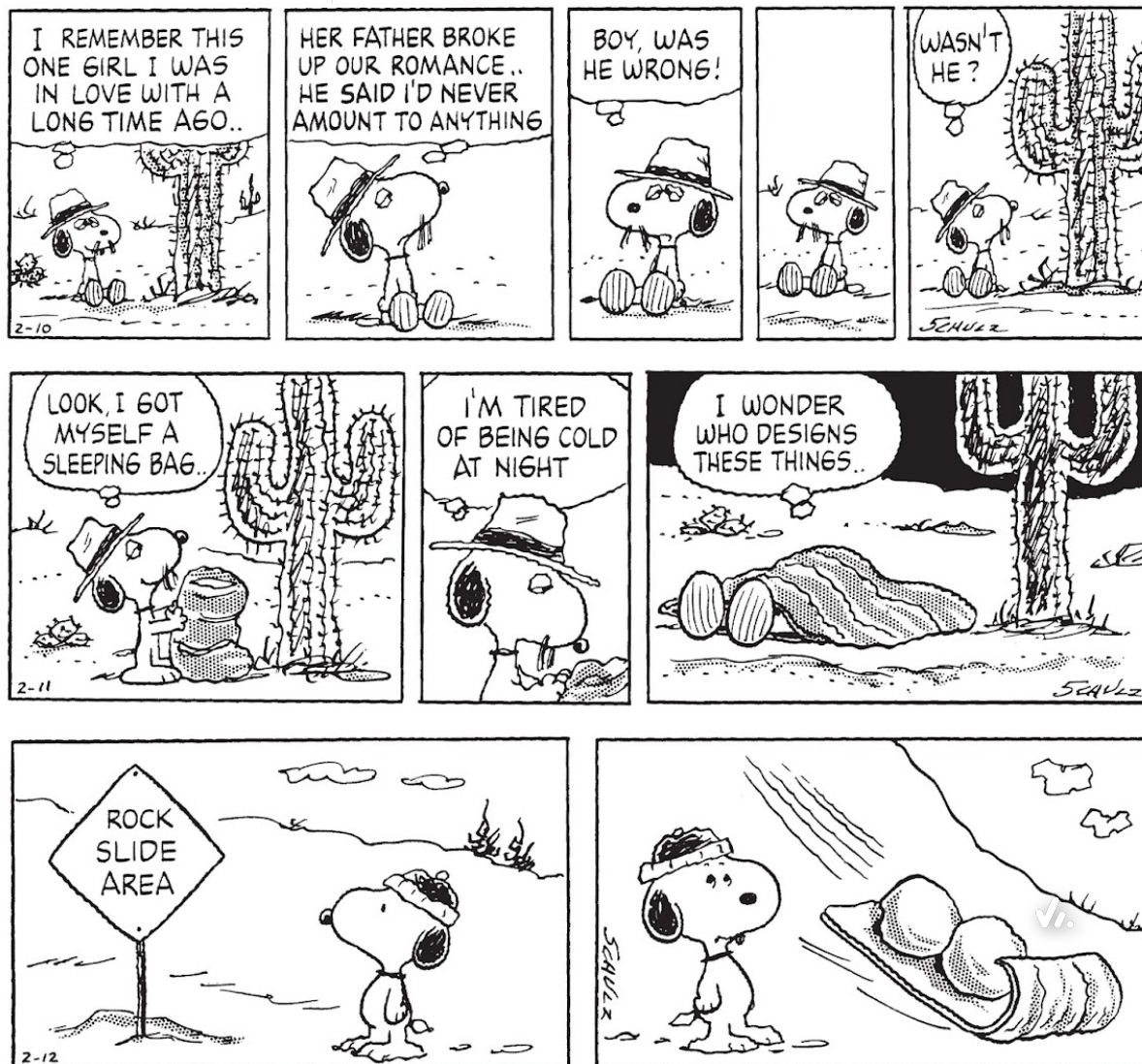


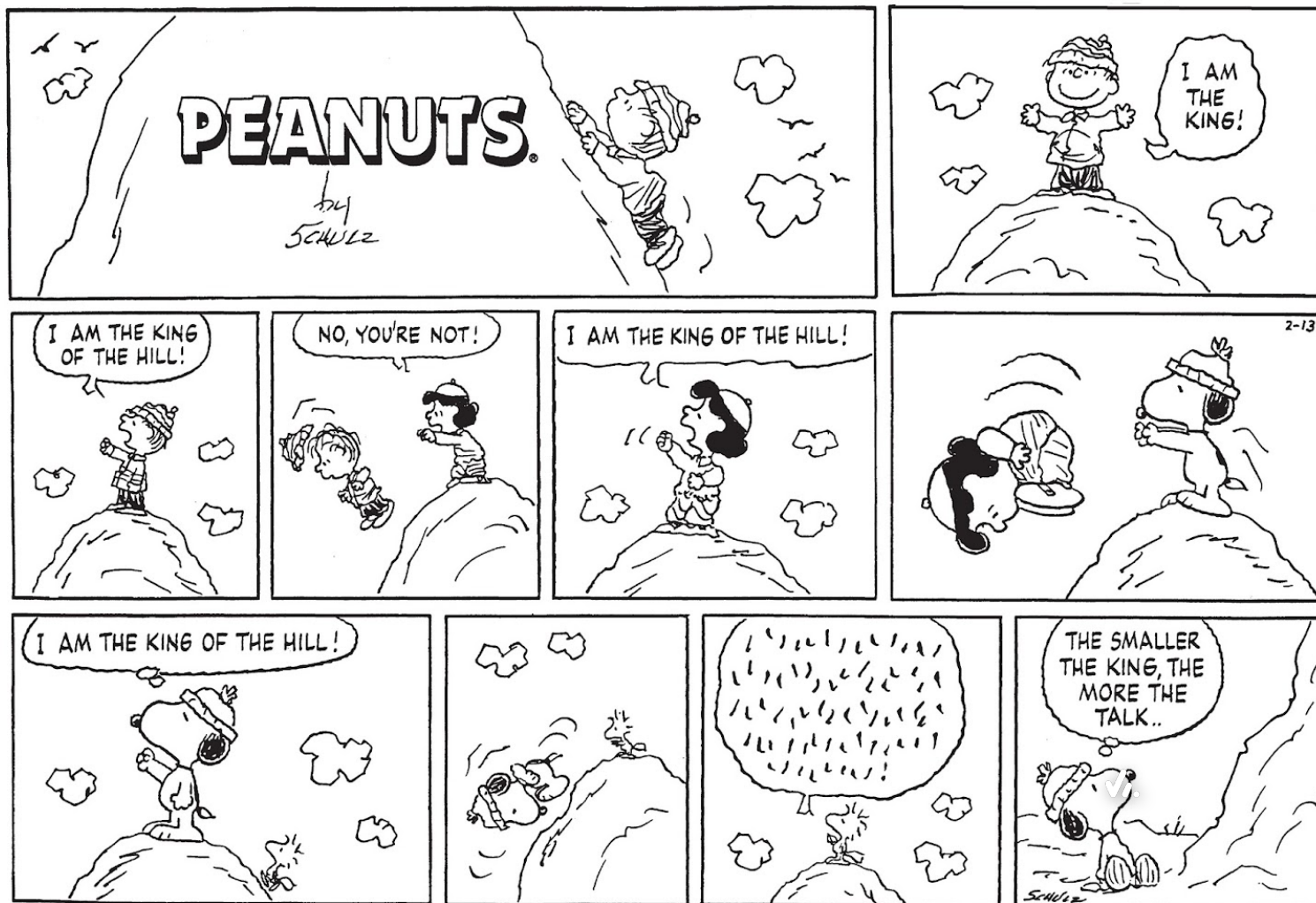


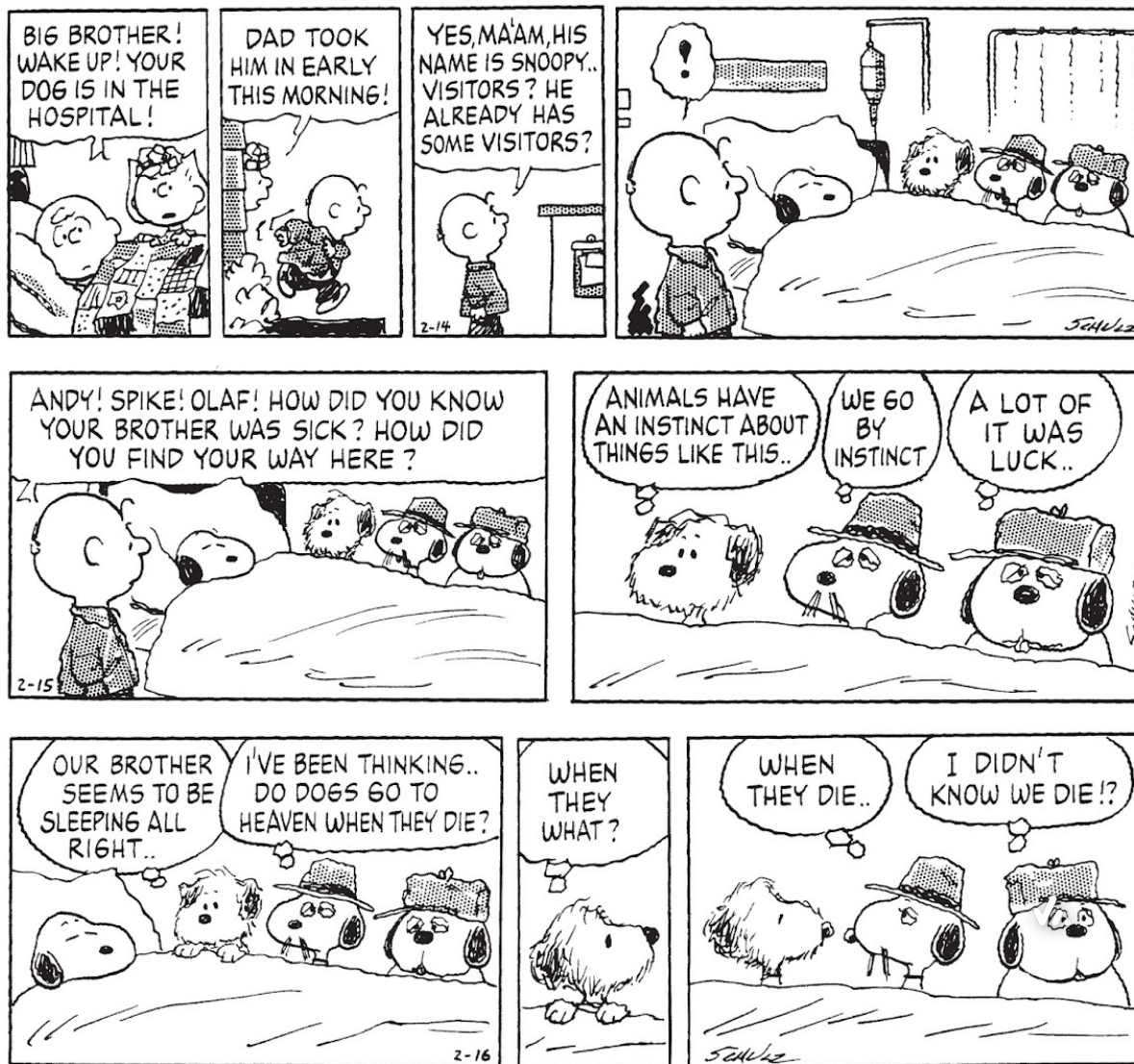


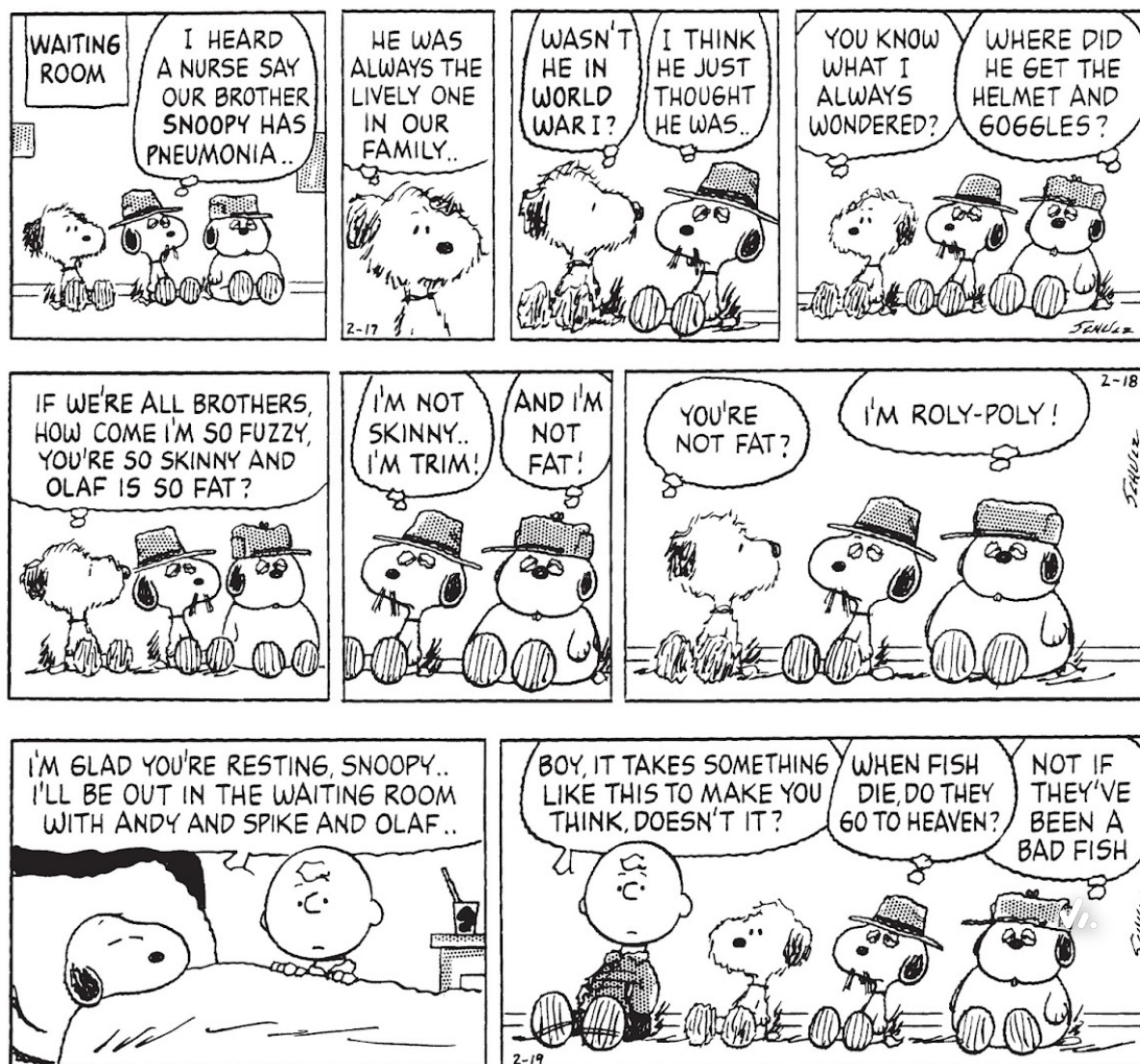


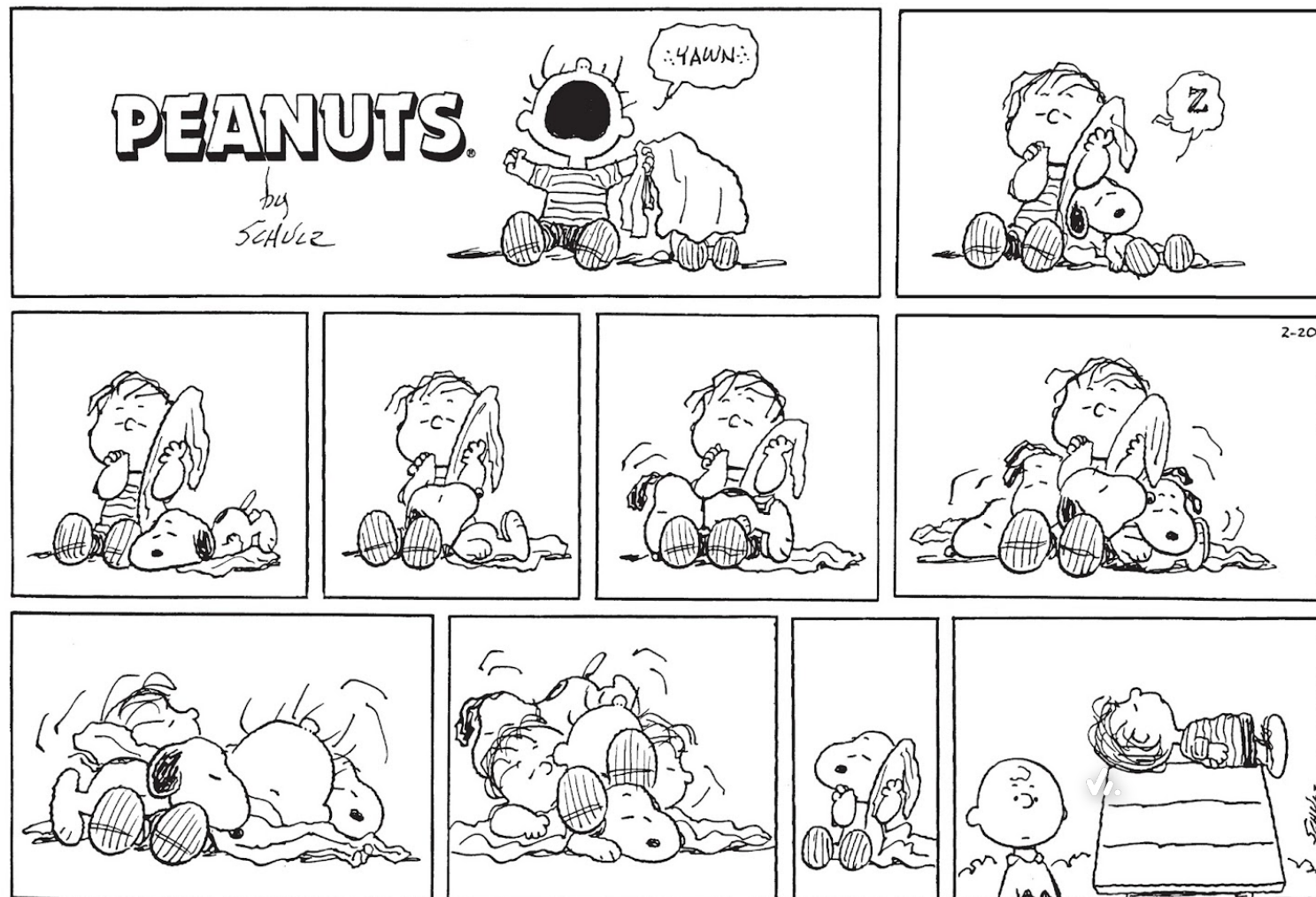






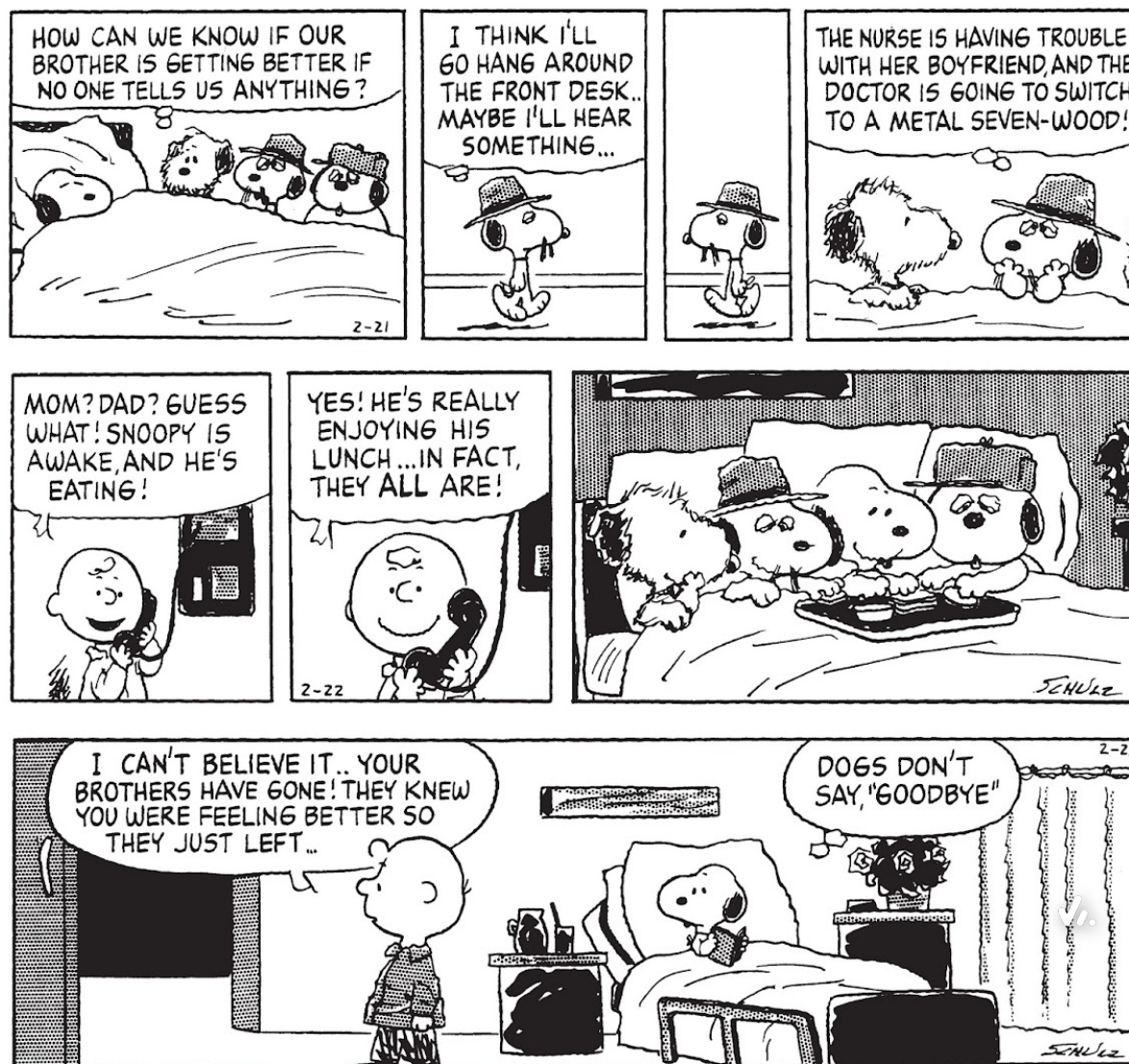




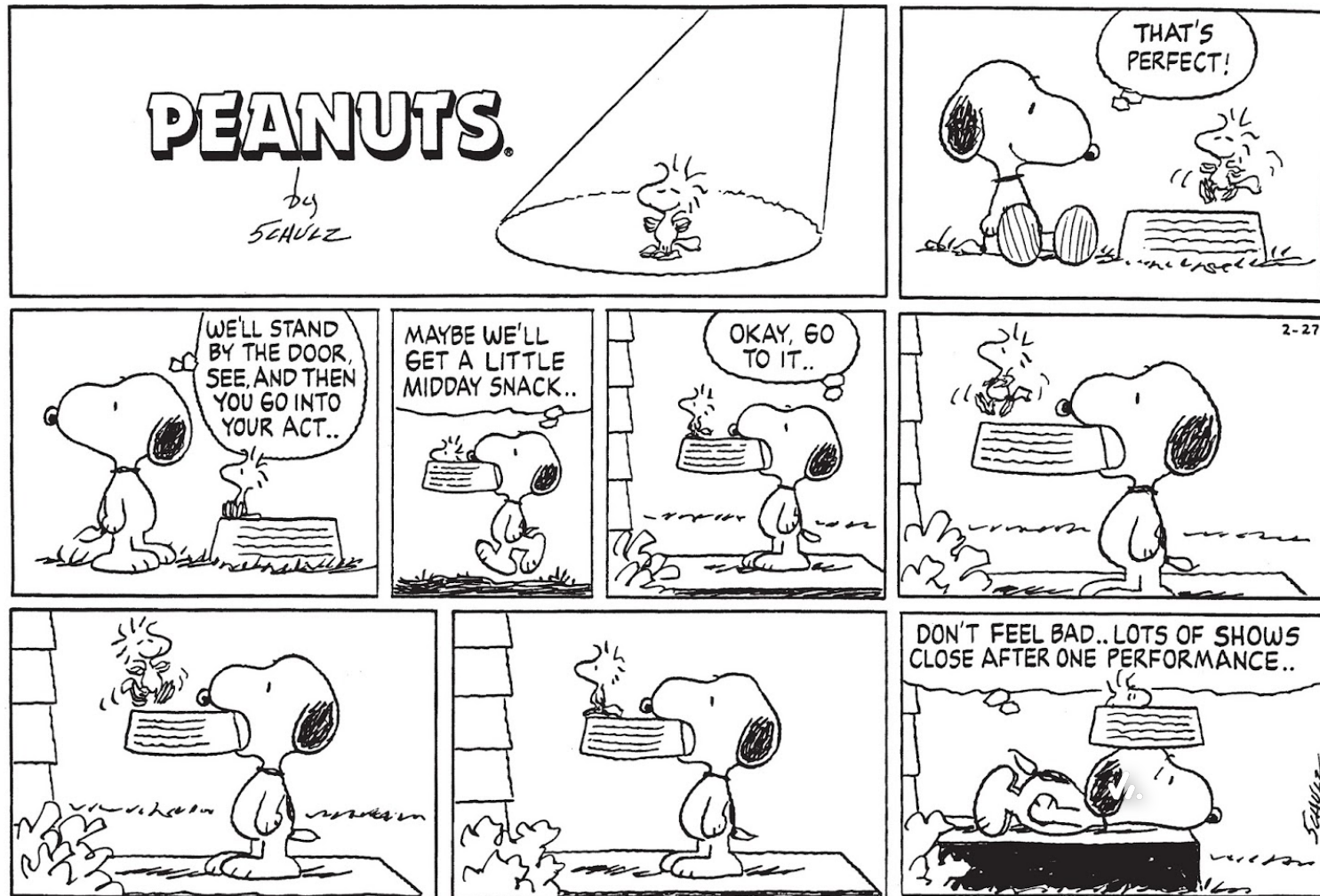


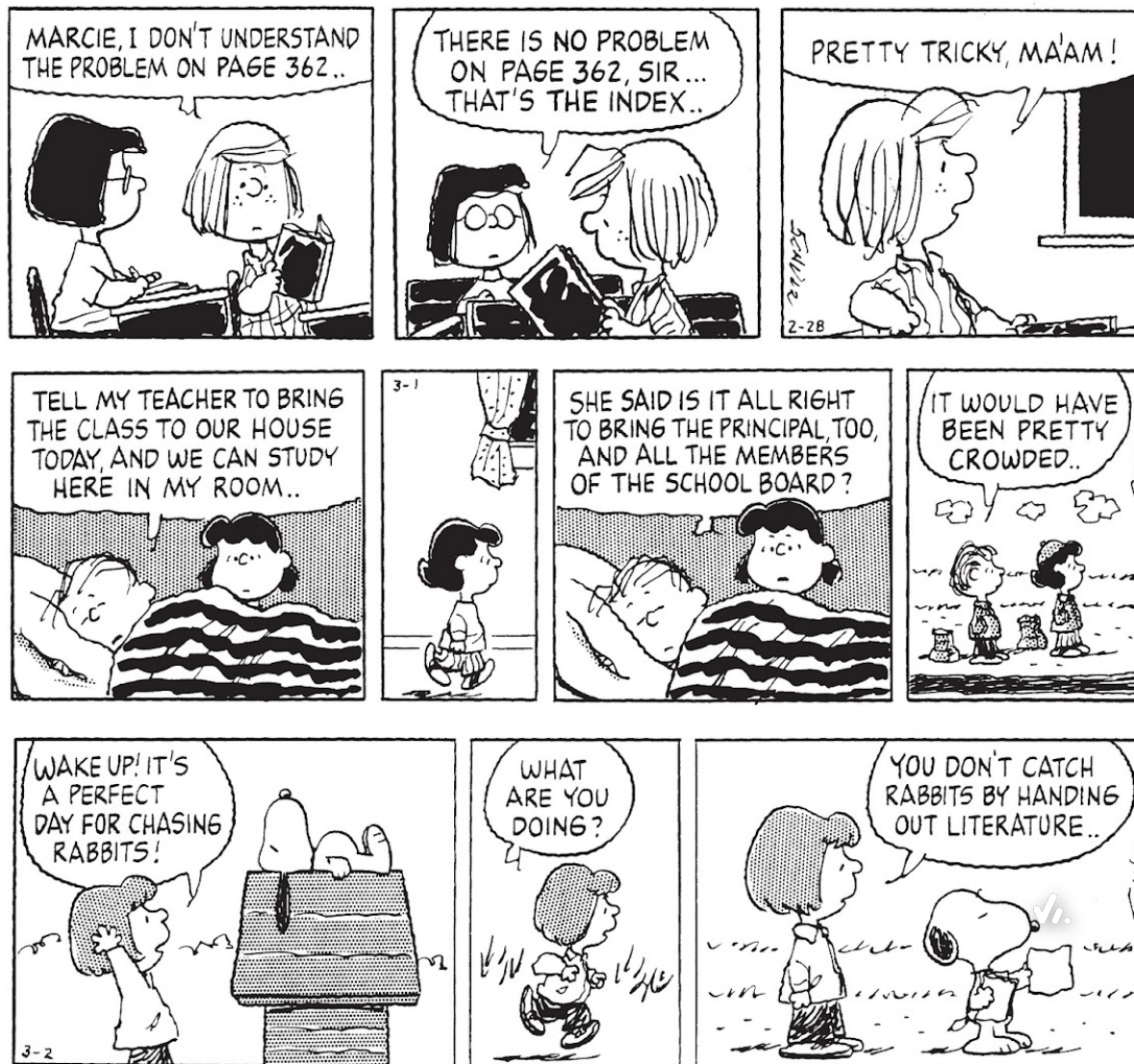
1994

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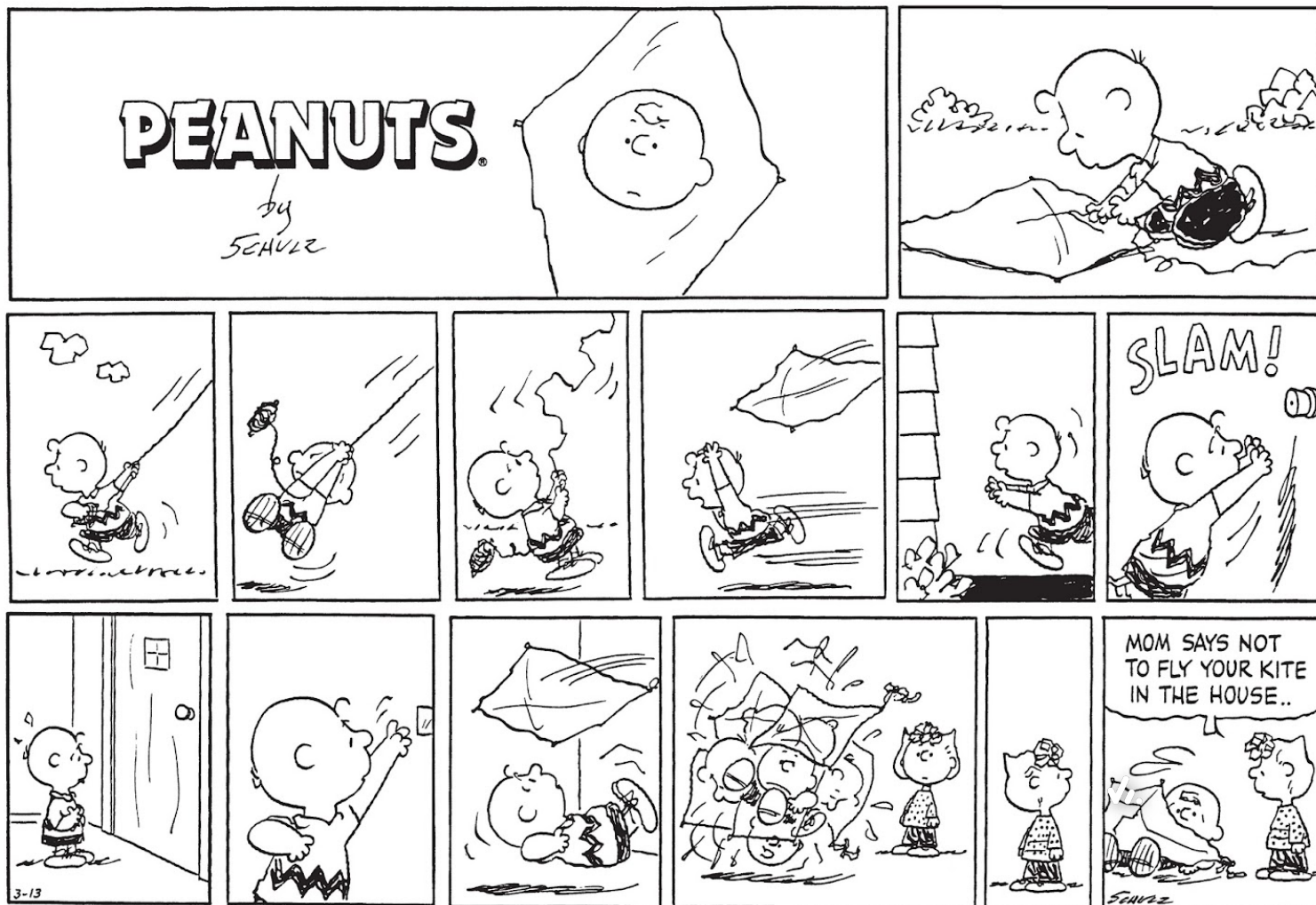


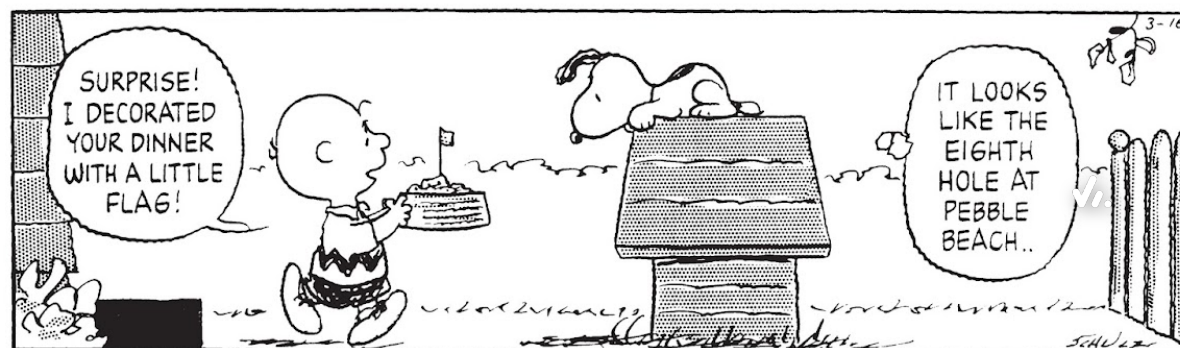


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March



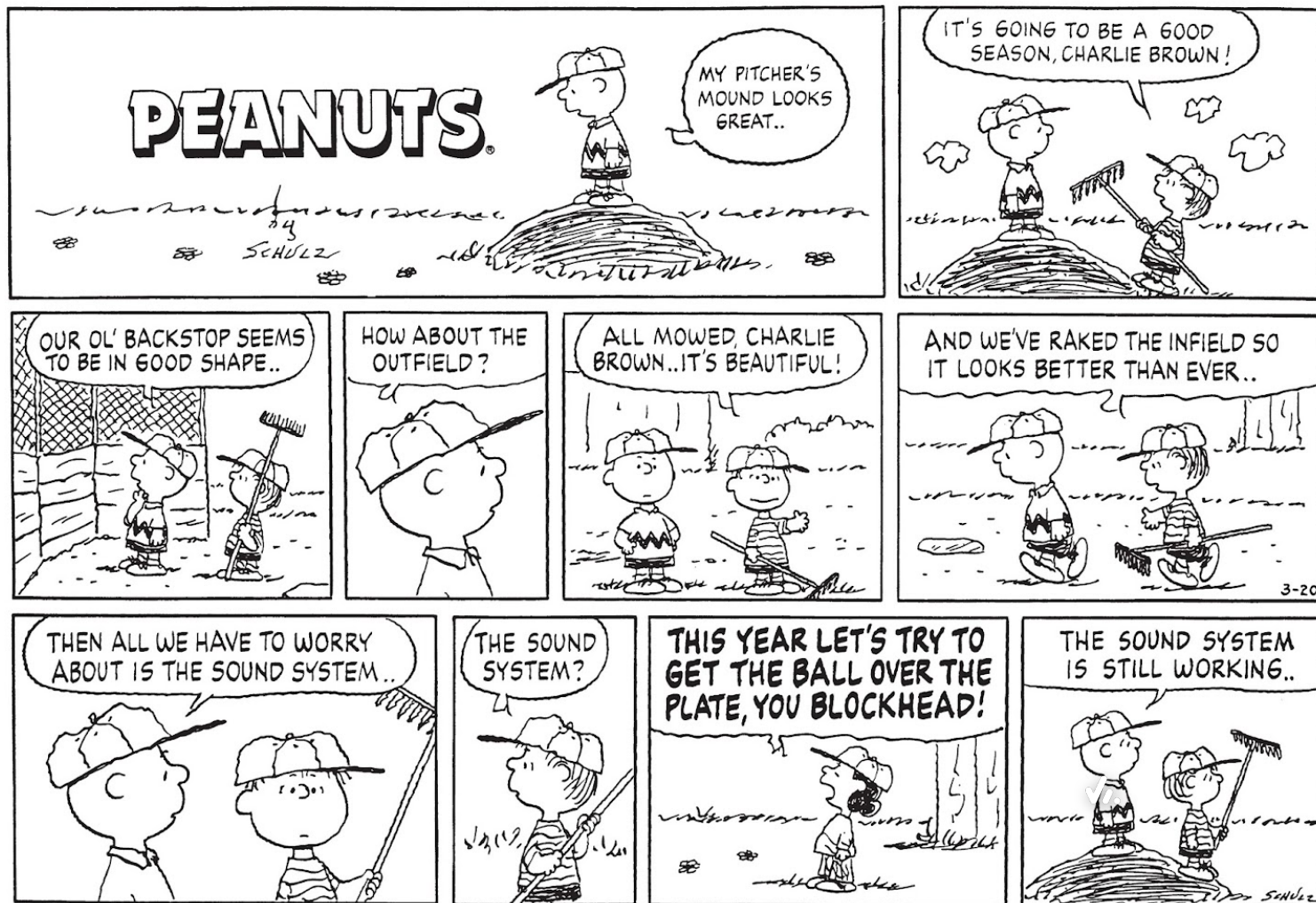






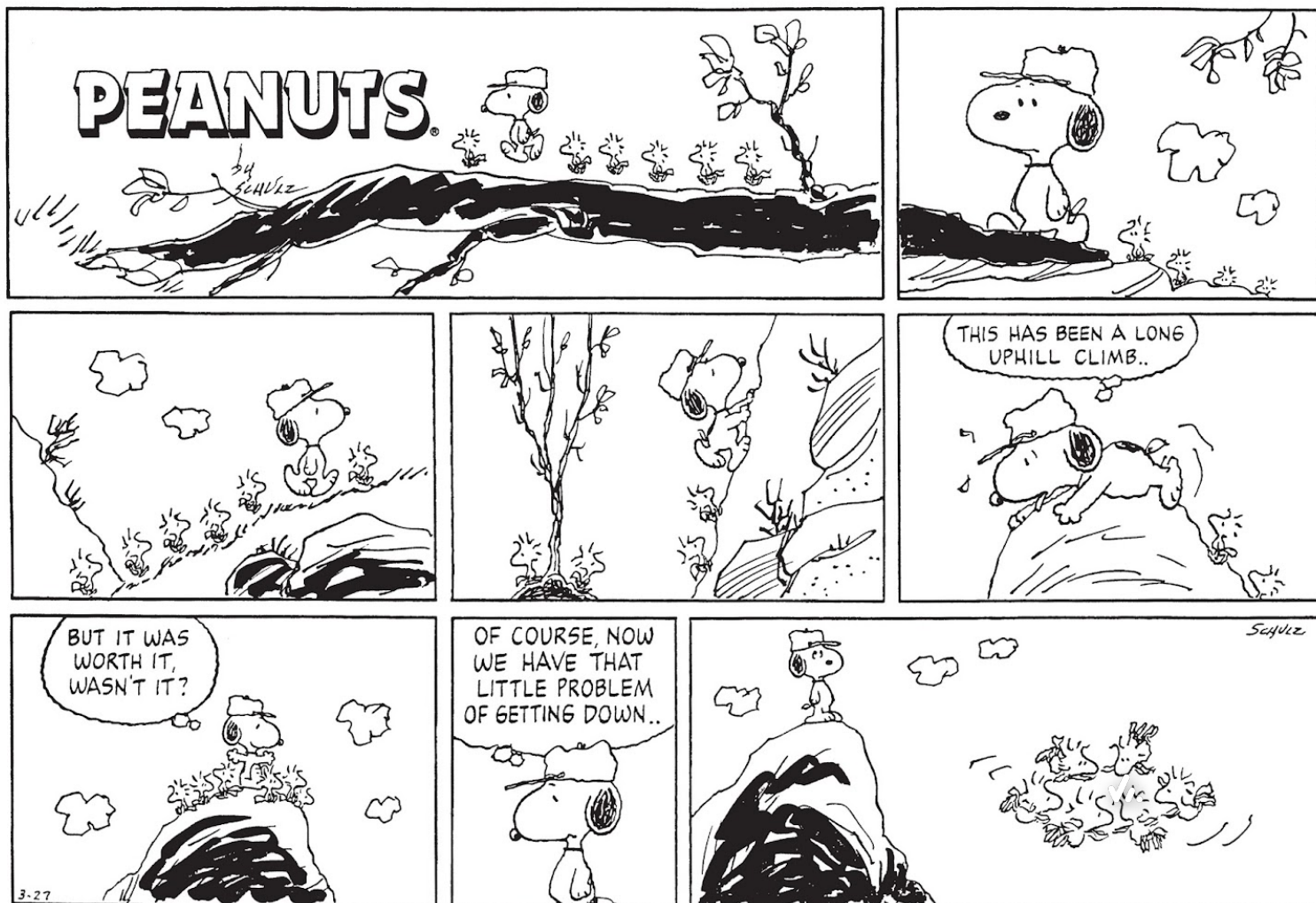
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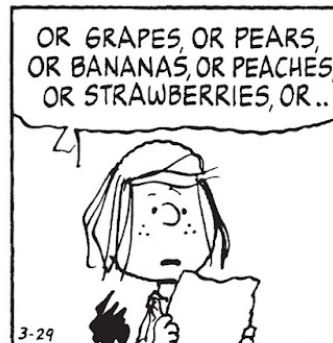
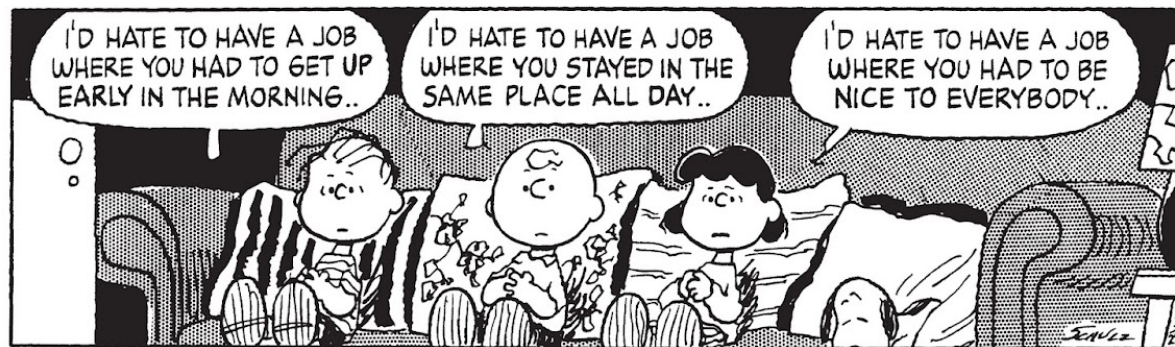
March

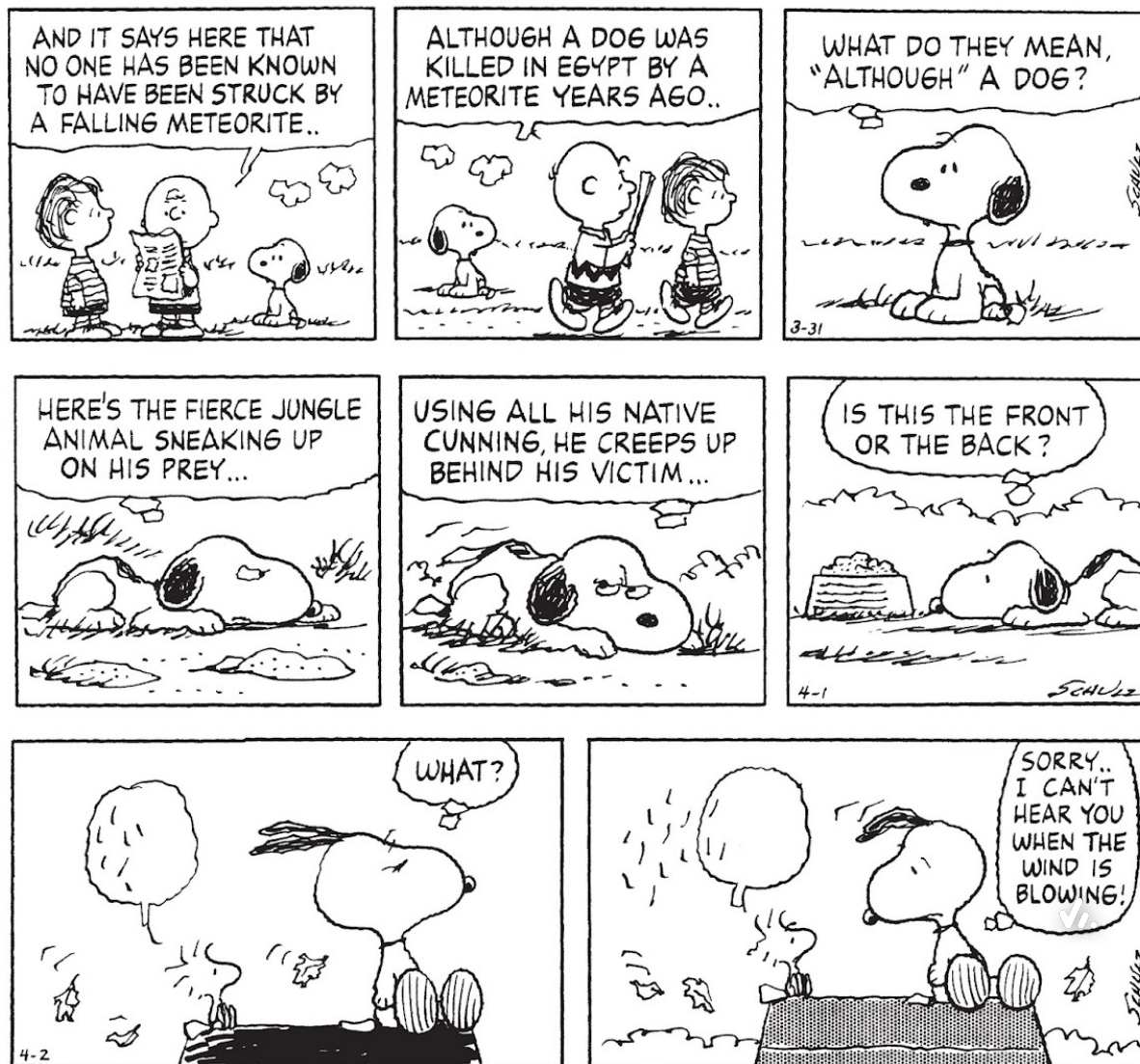


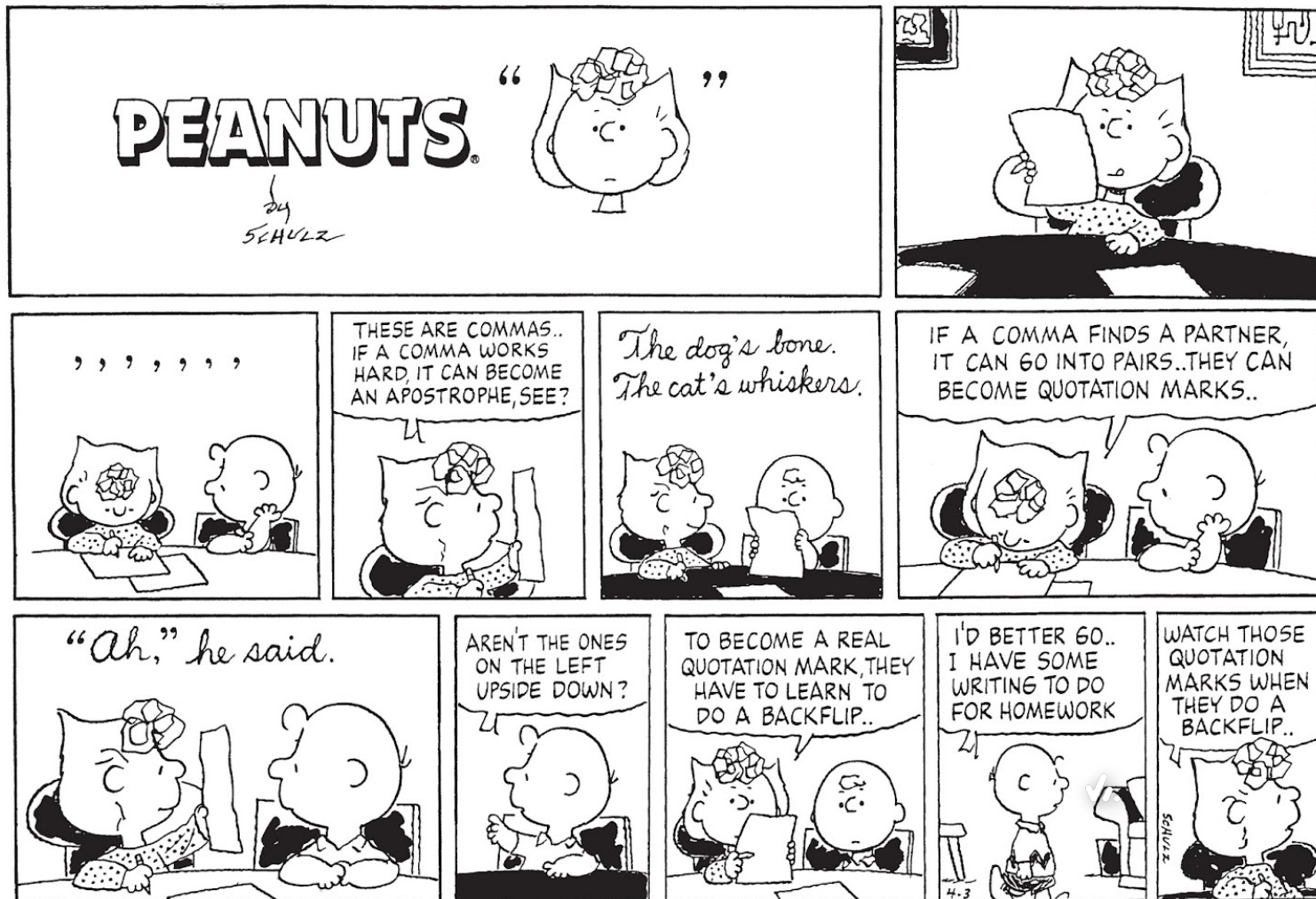


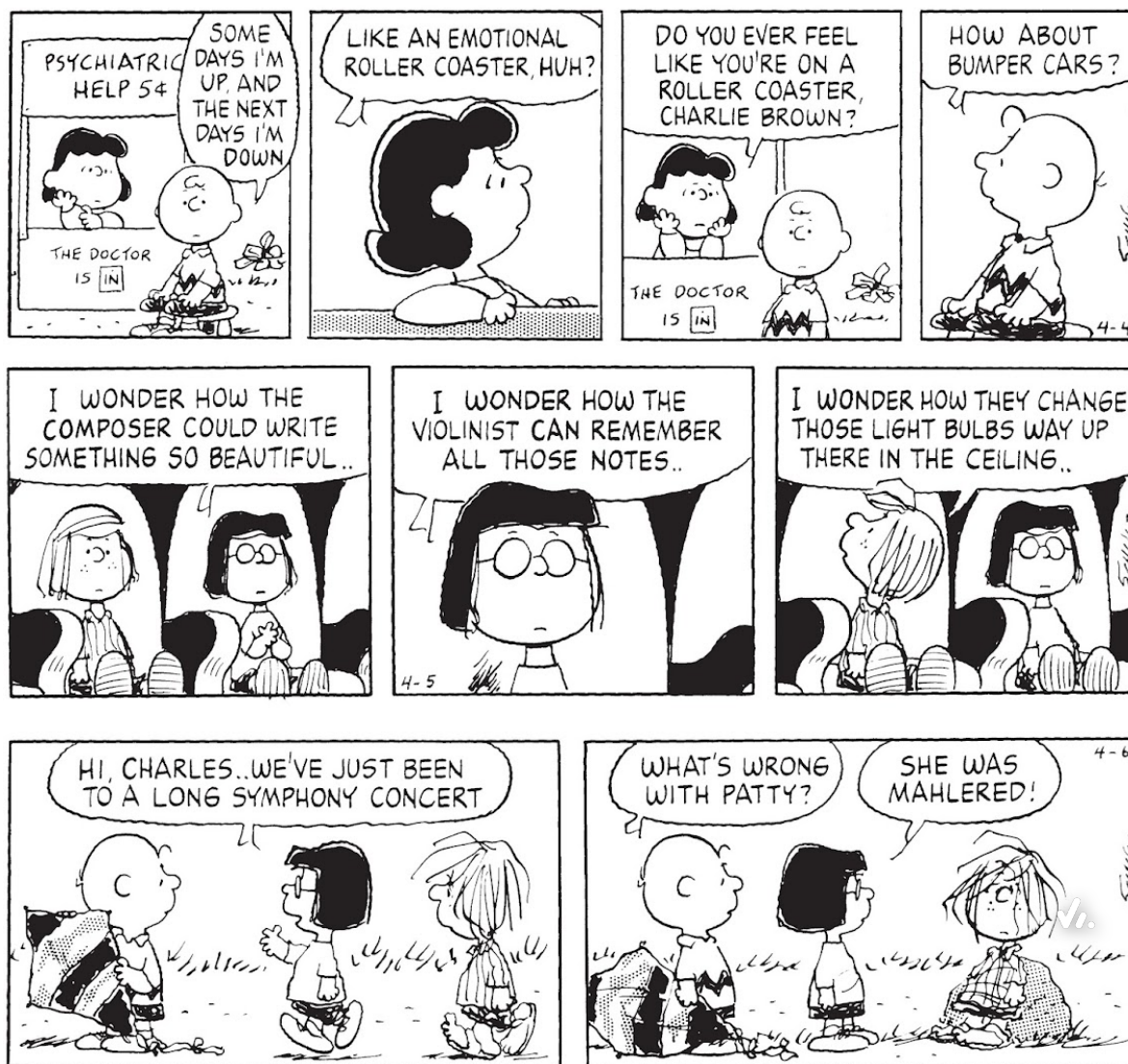


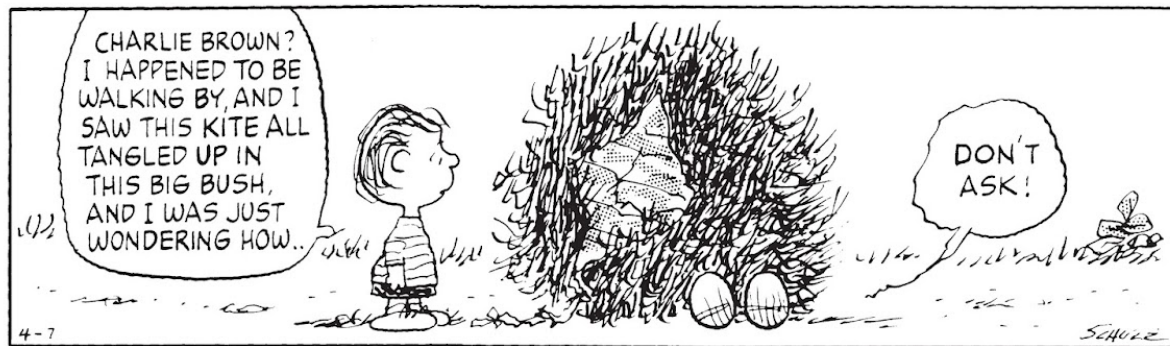












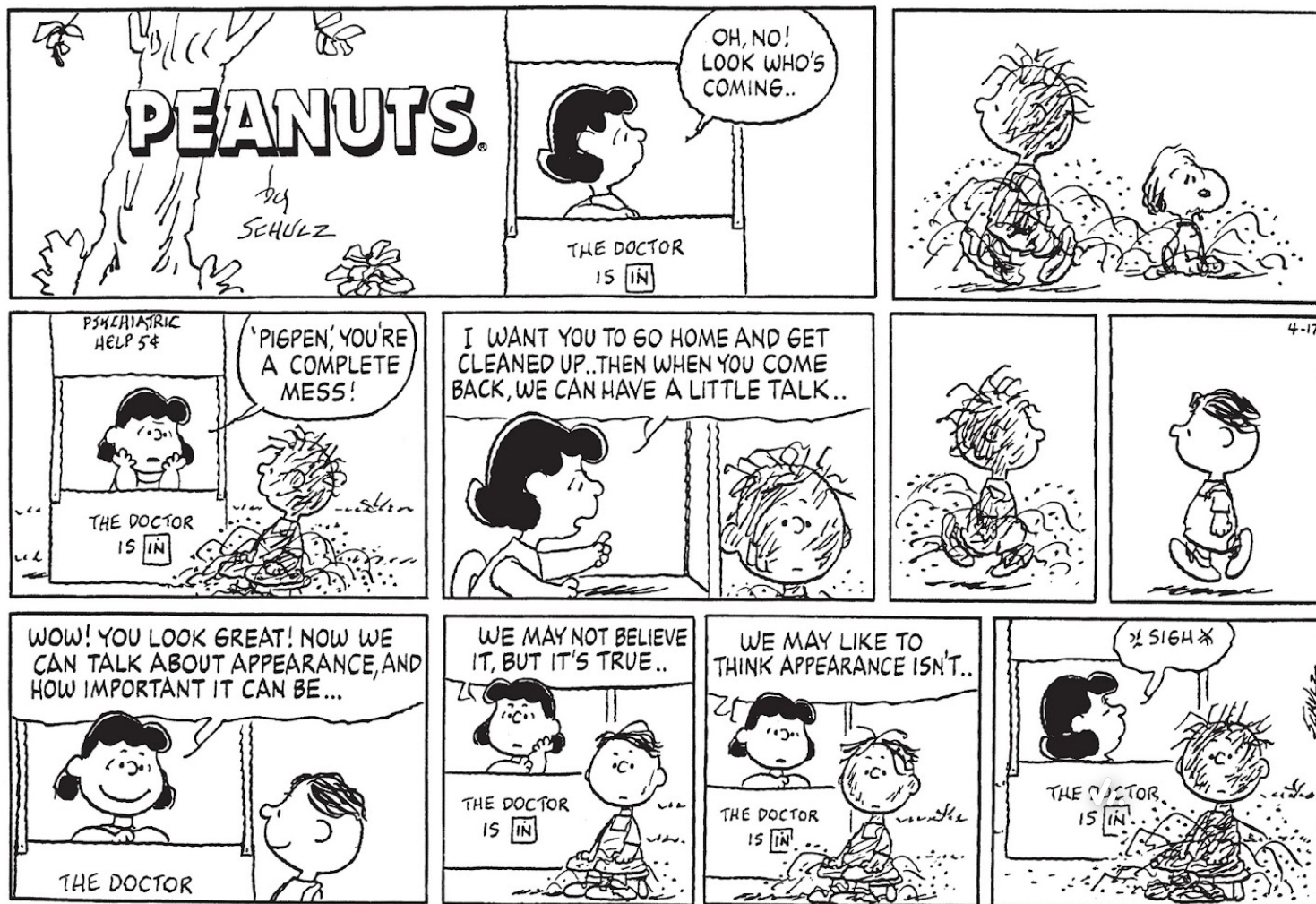


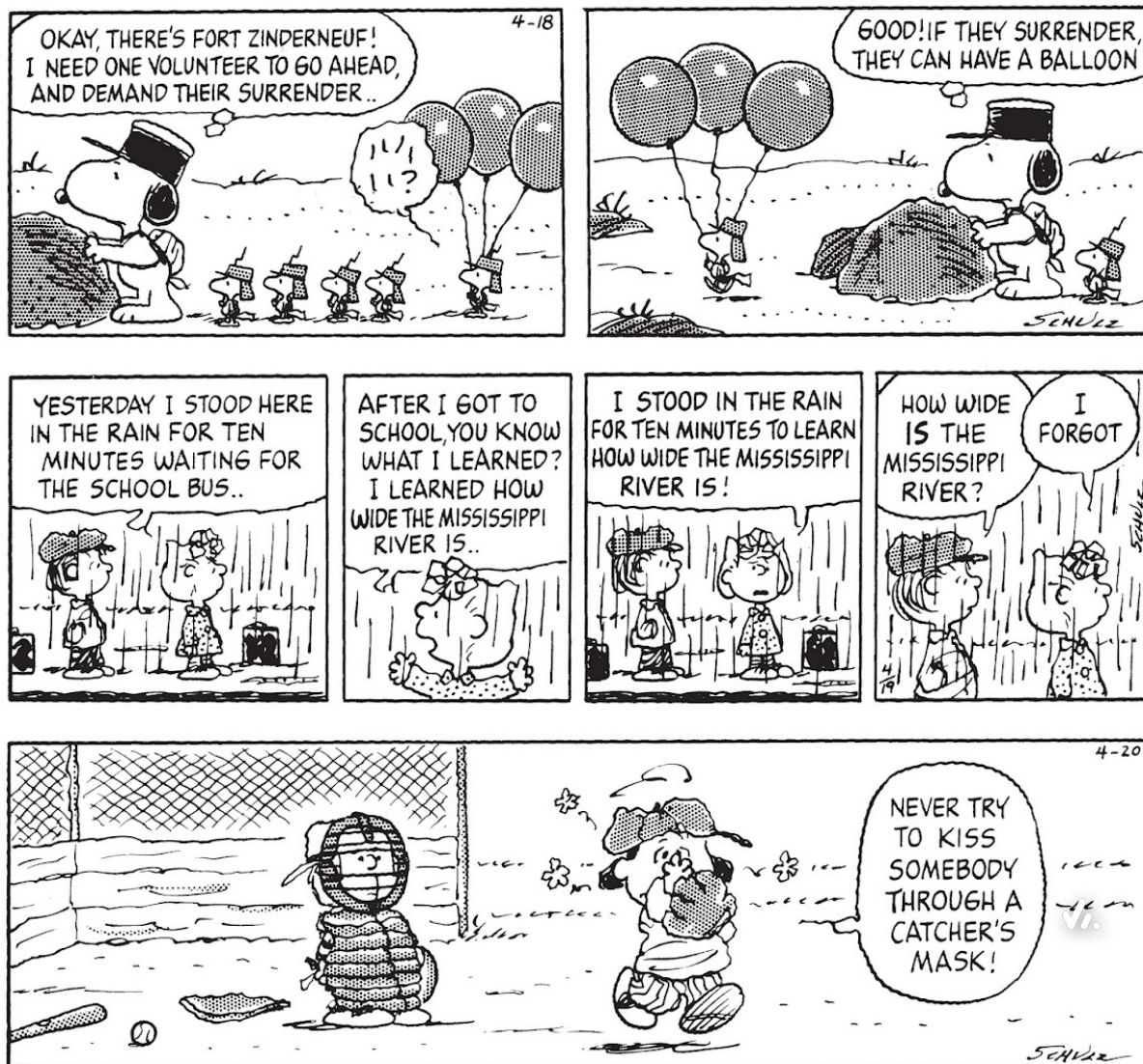




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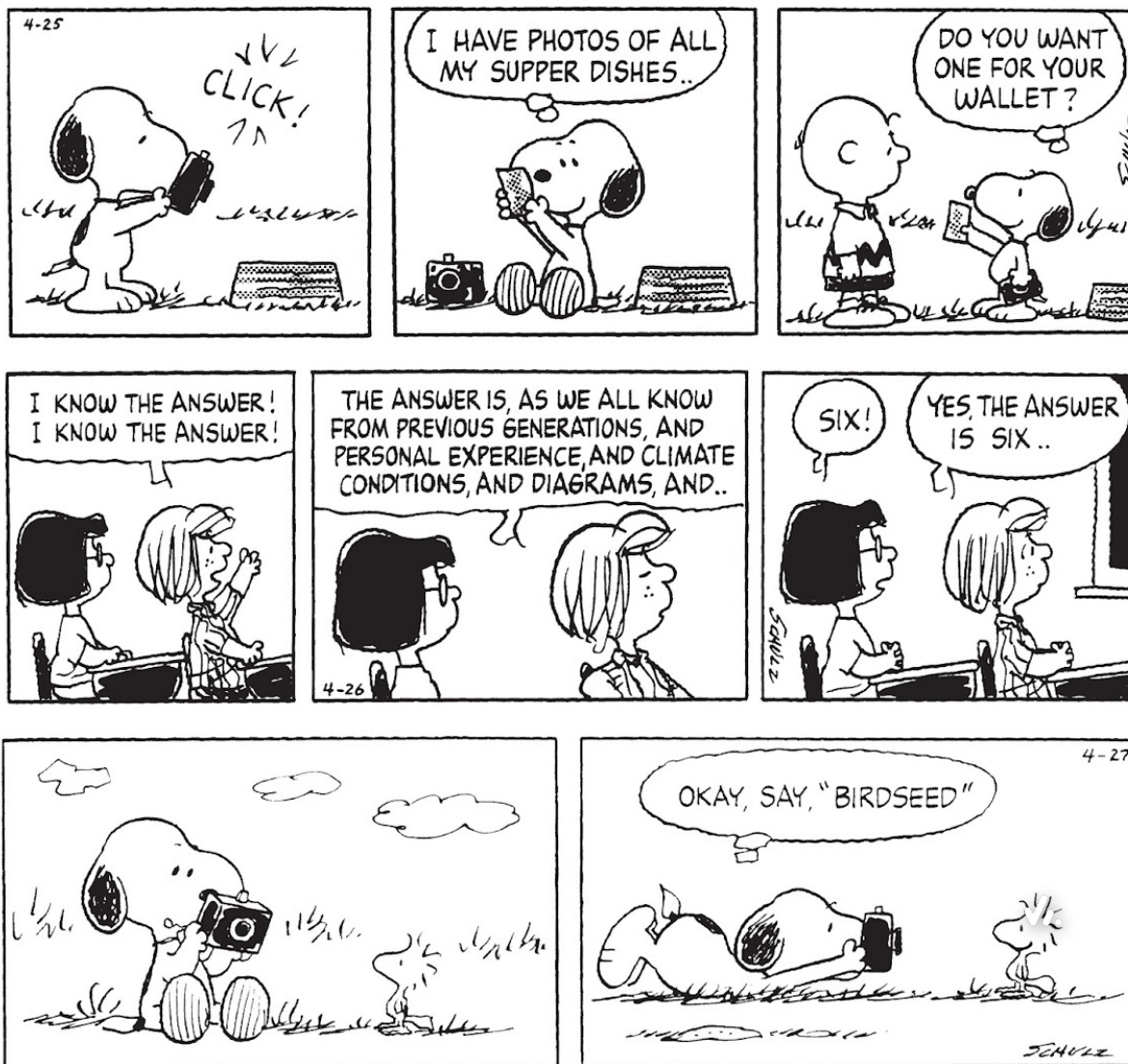
April



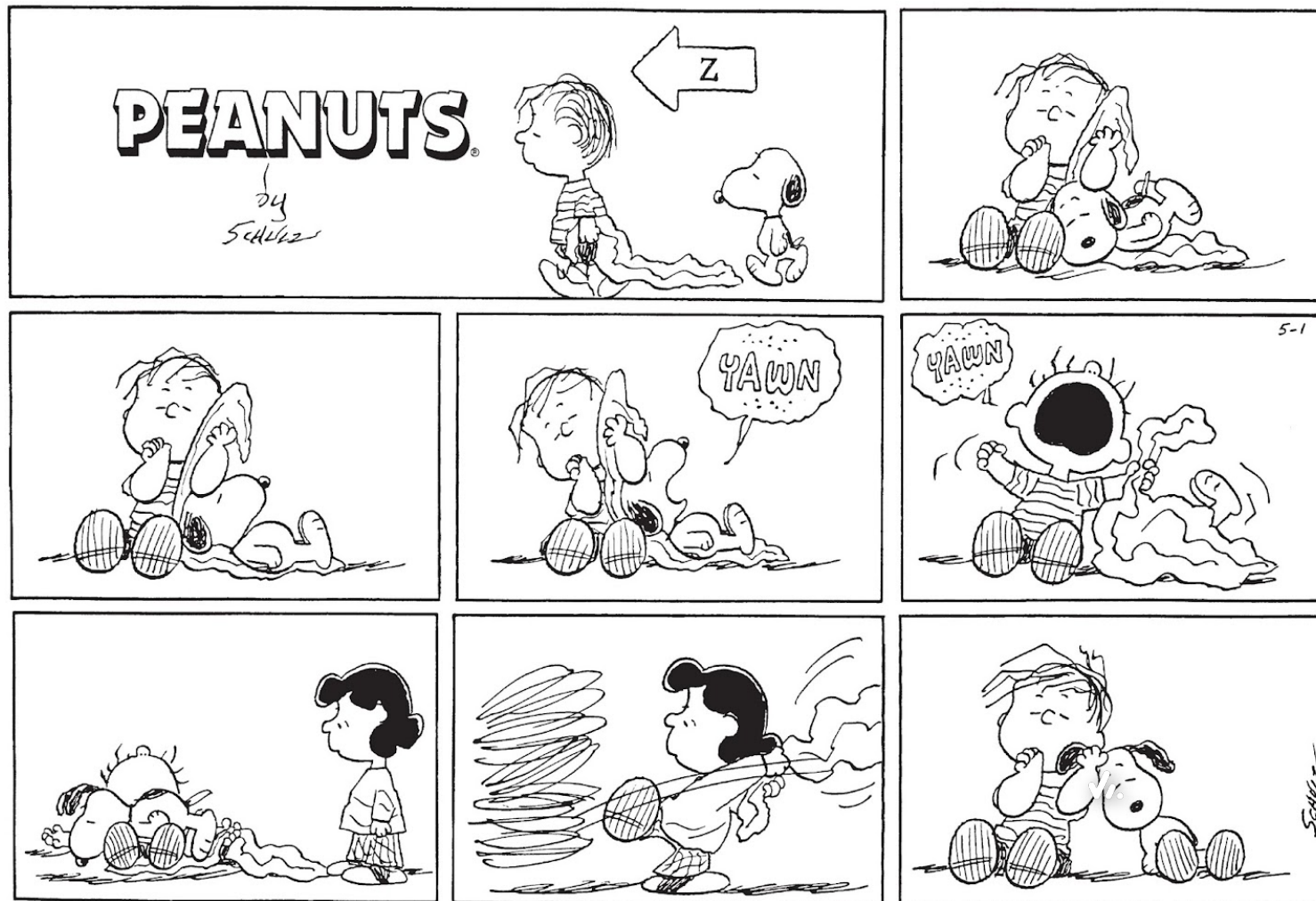






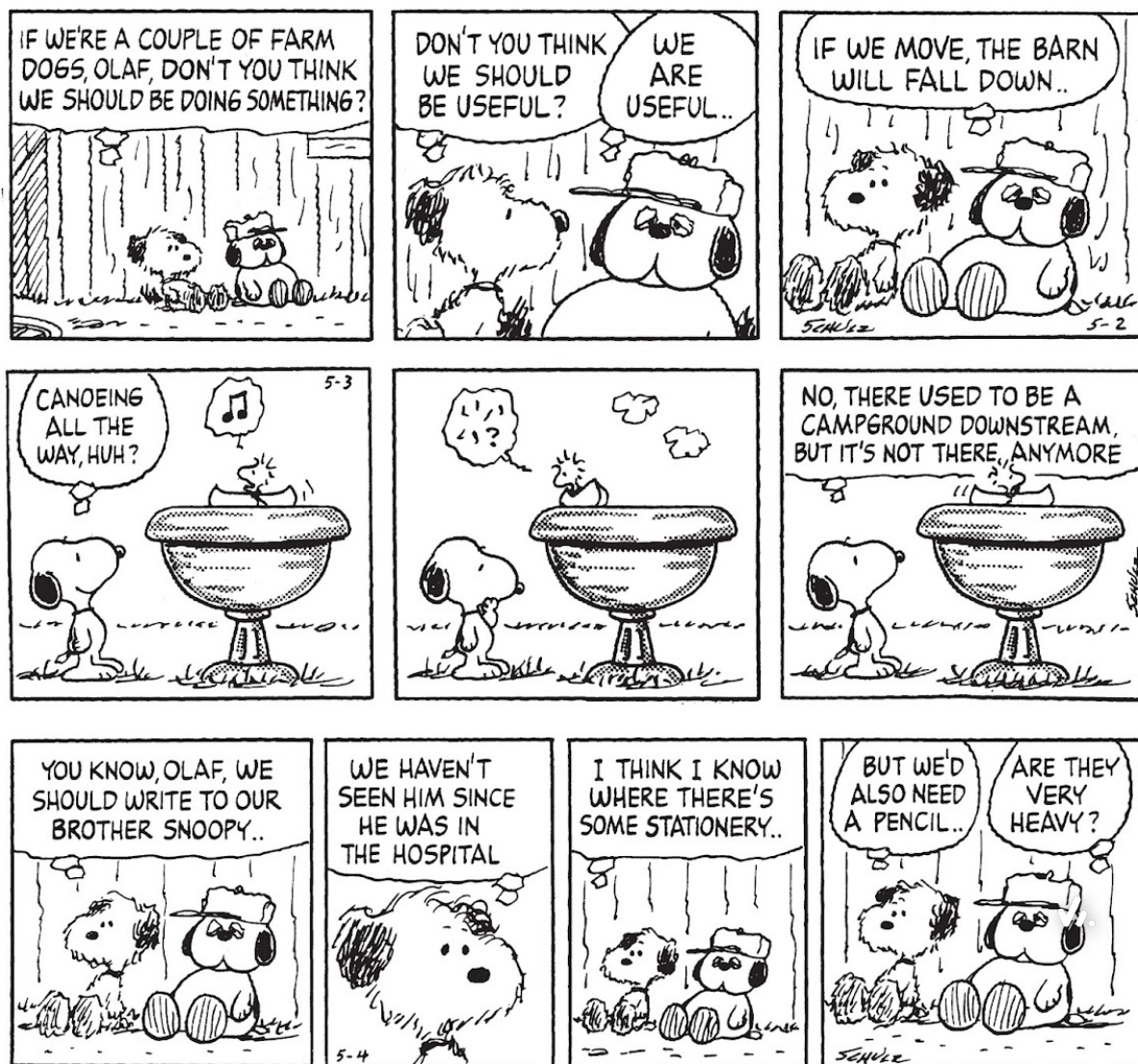


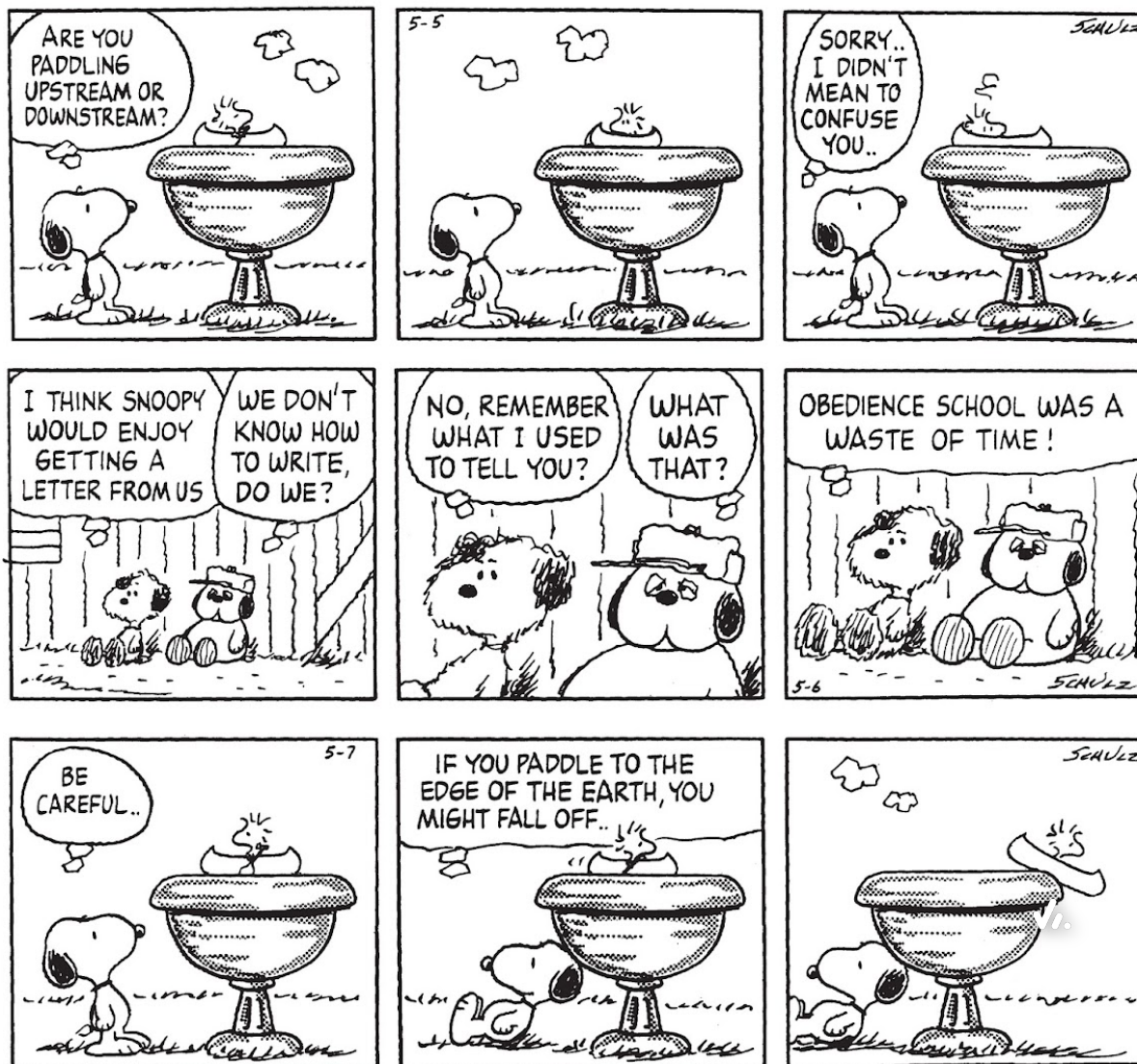


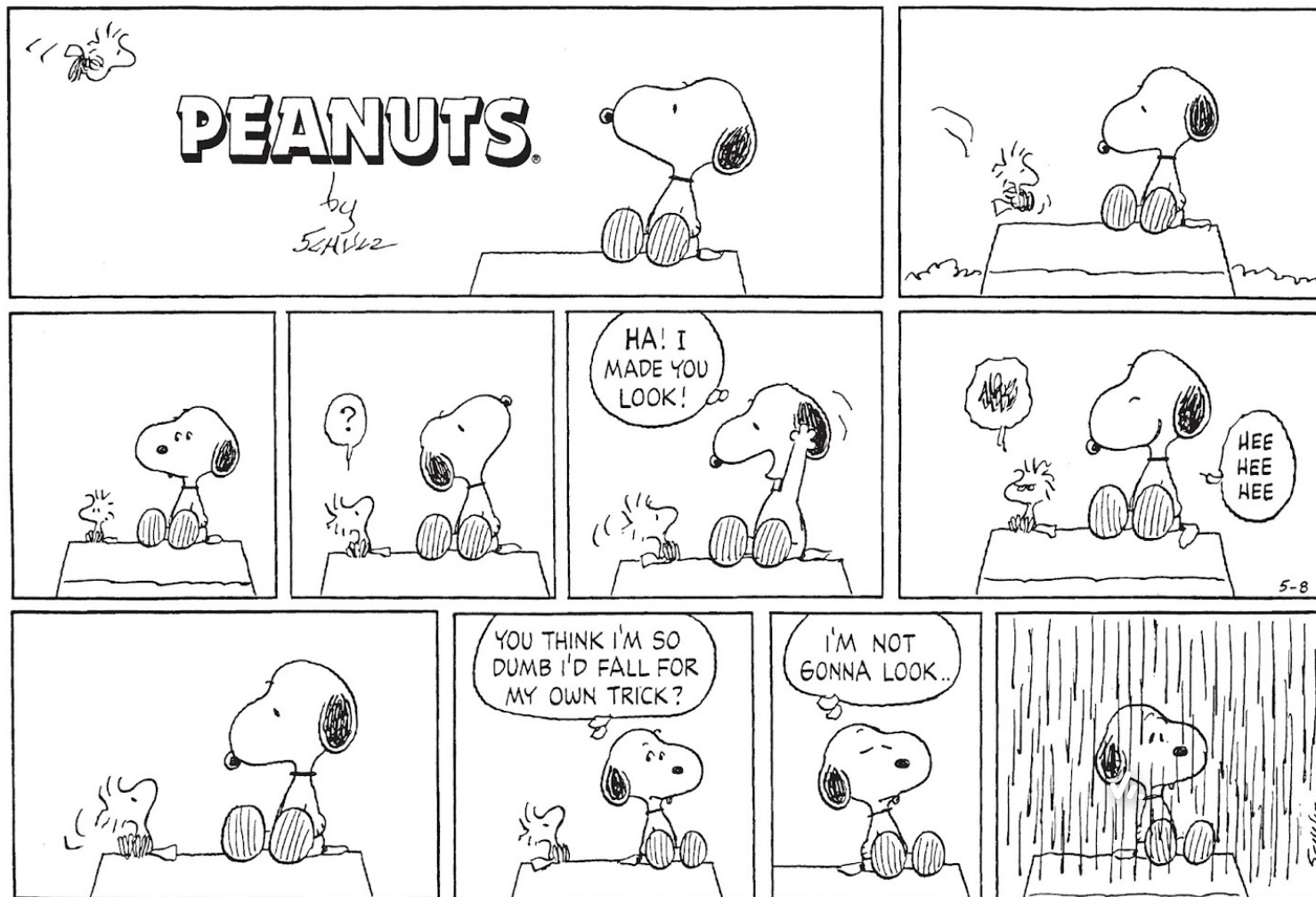


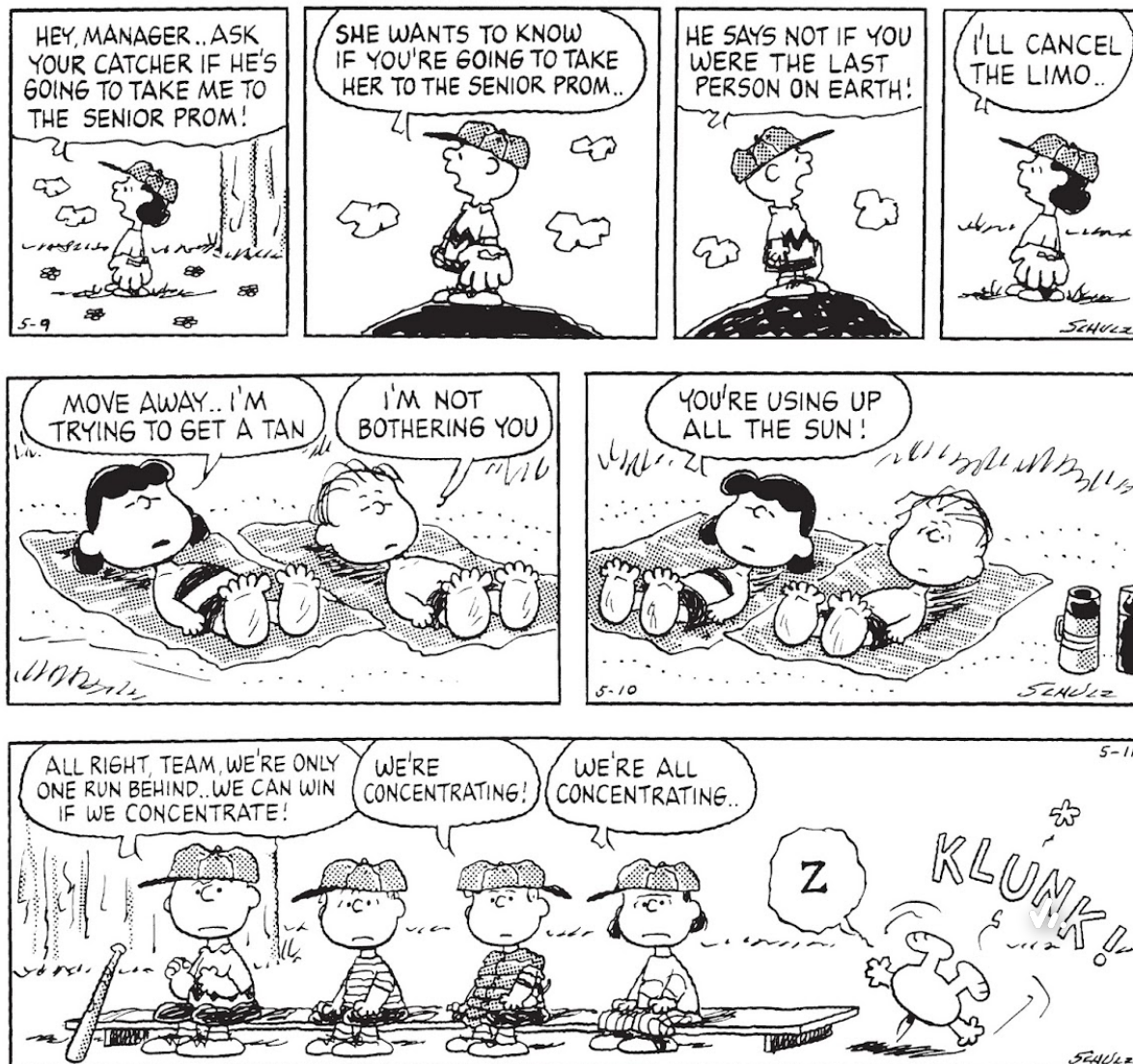
1994

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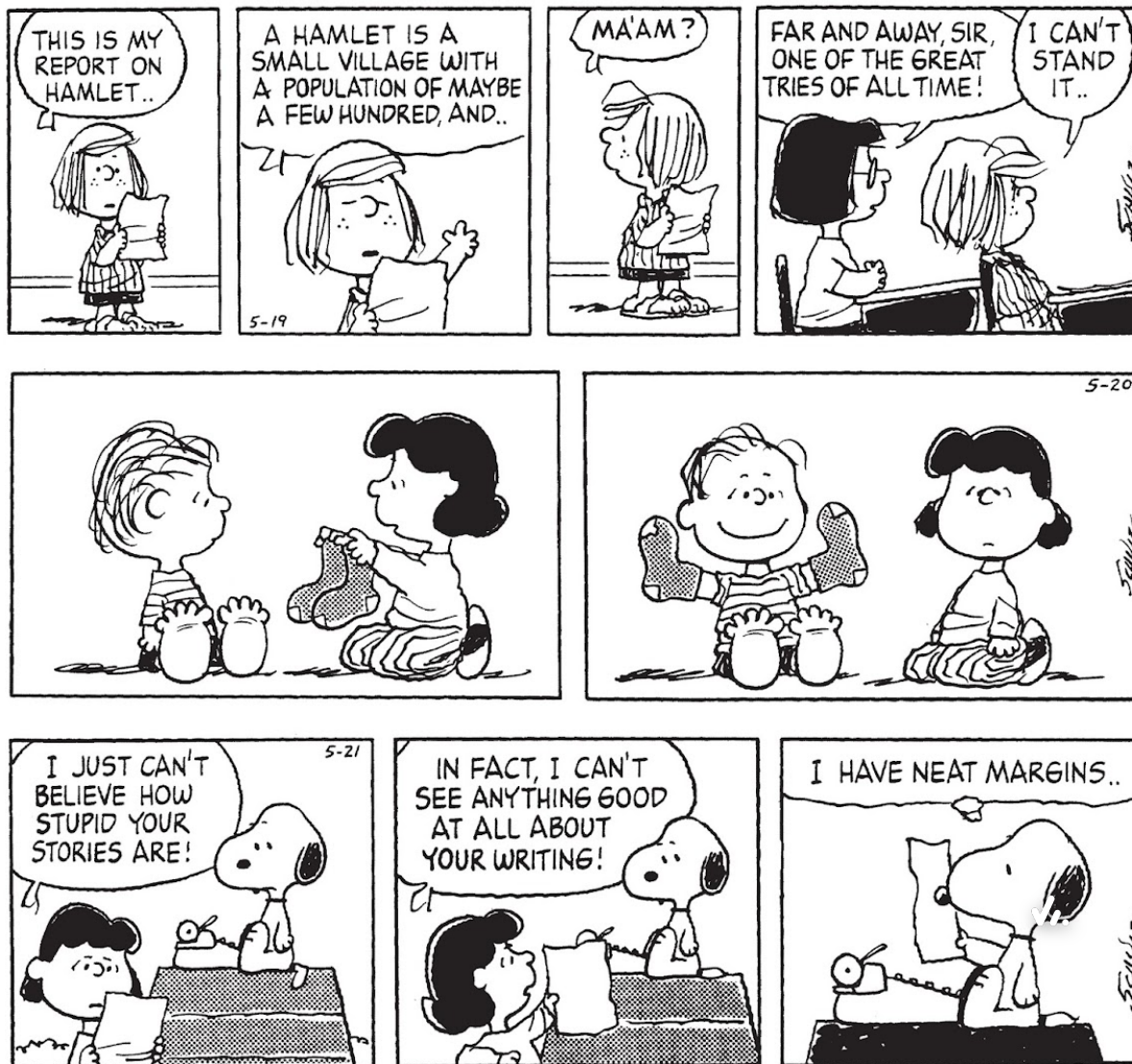


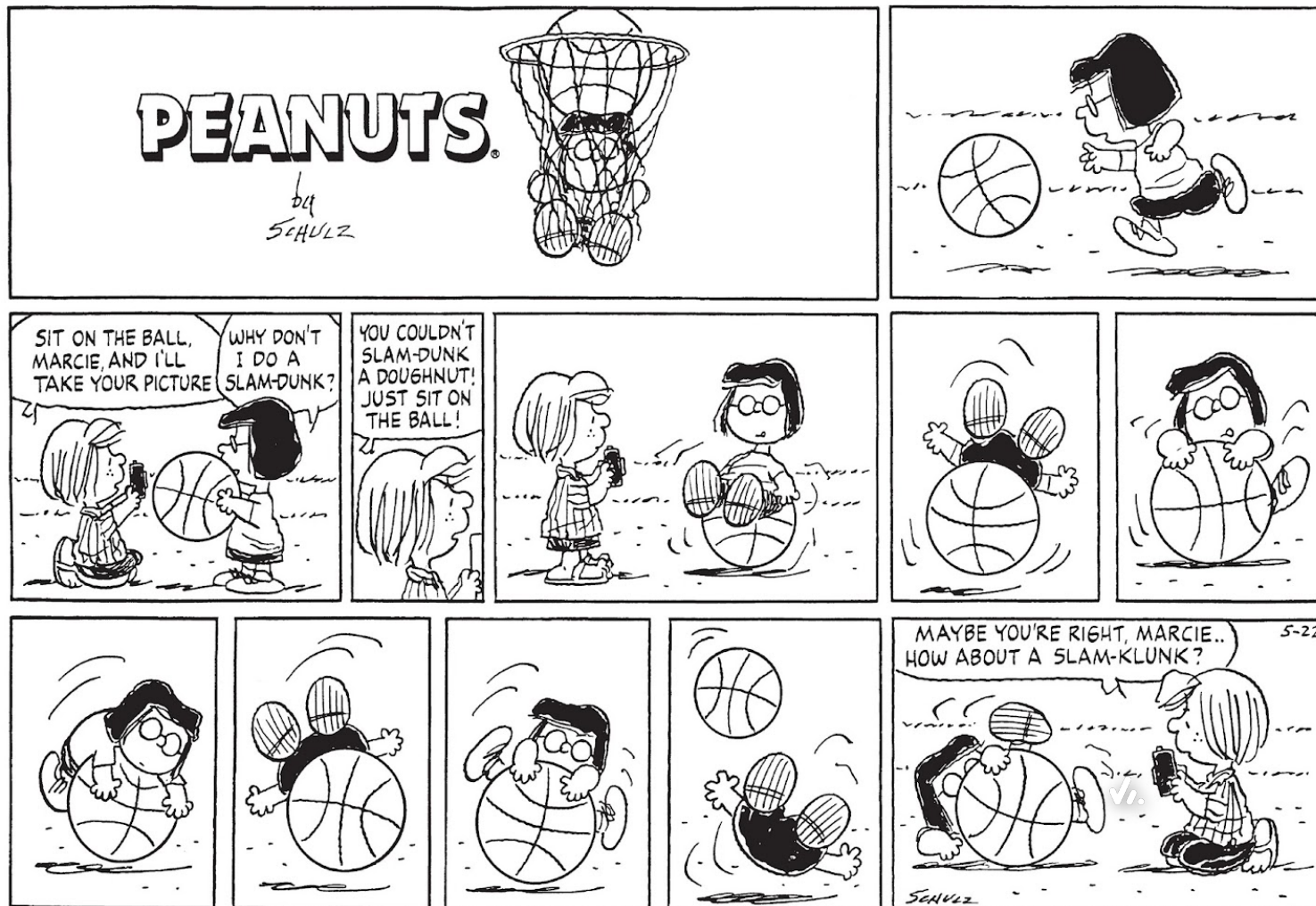




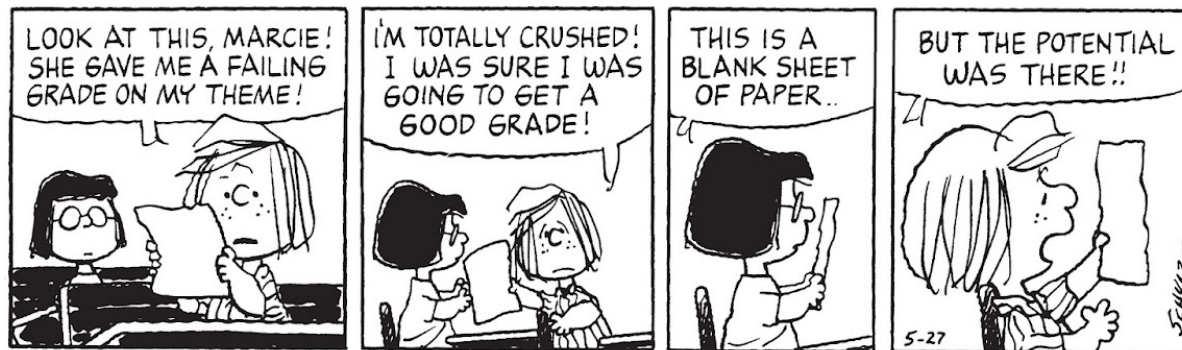


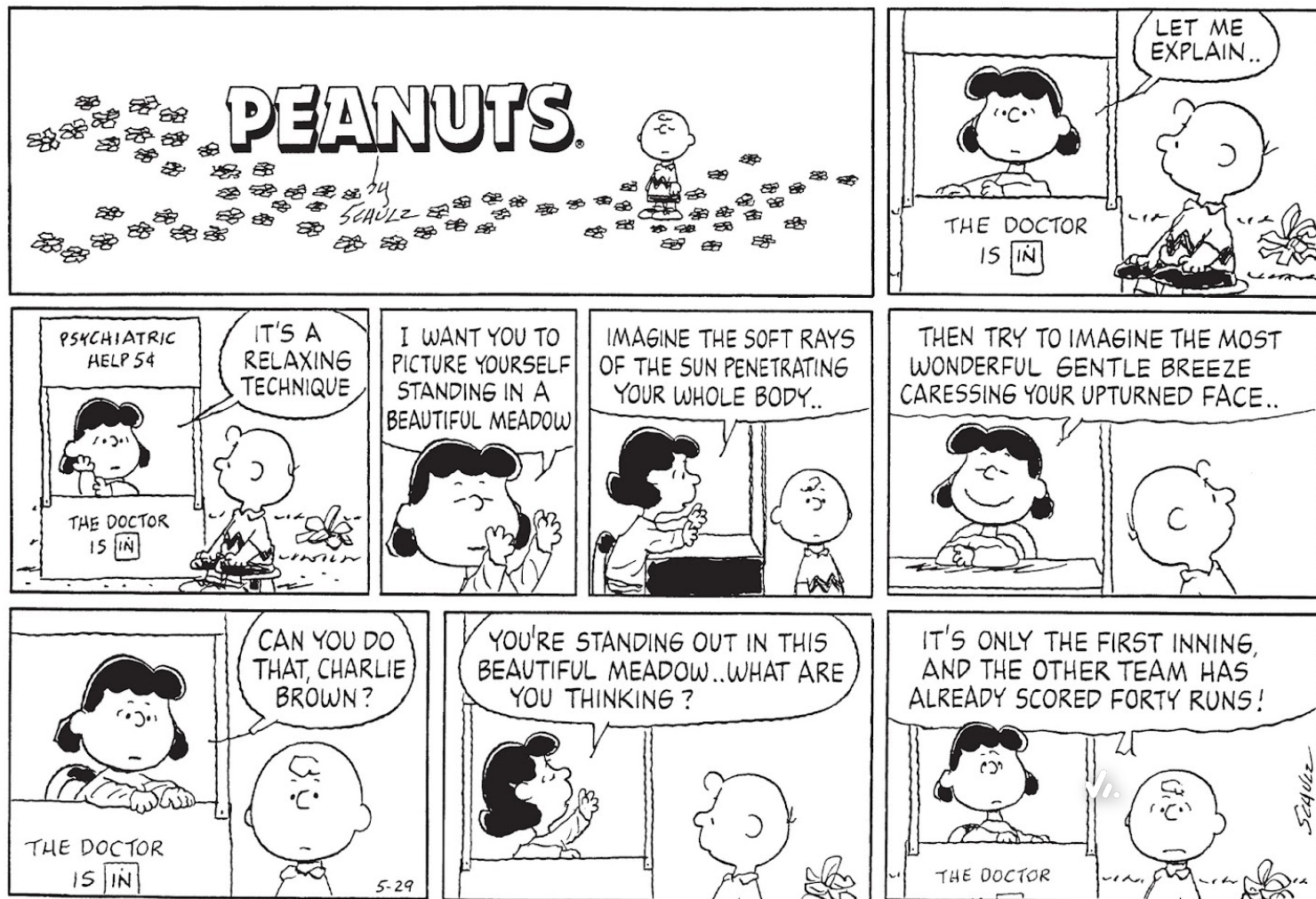


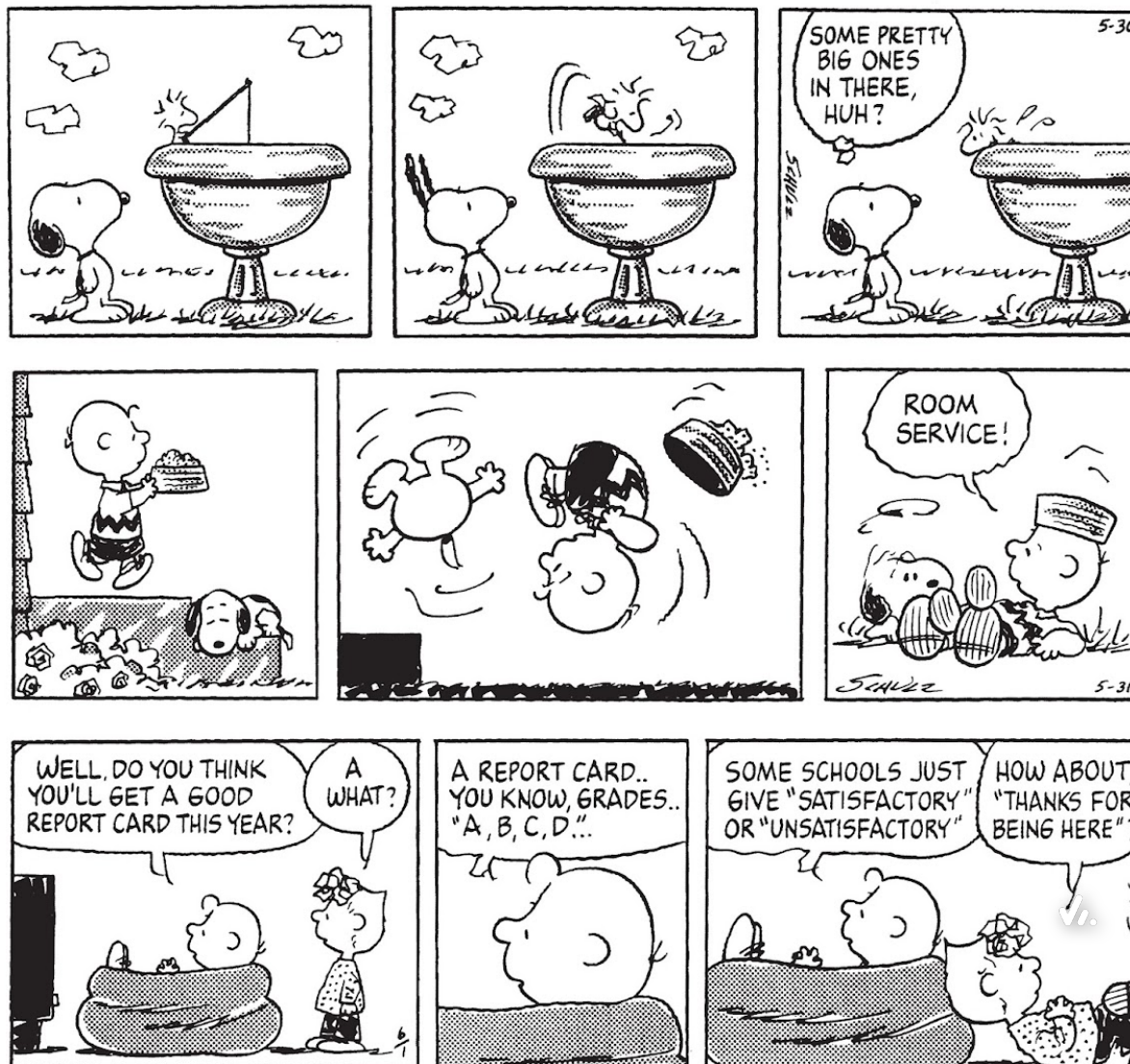














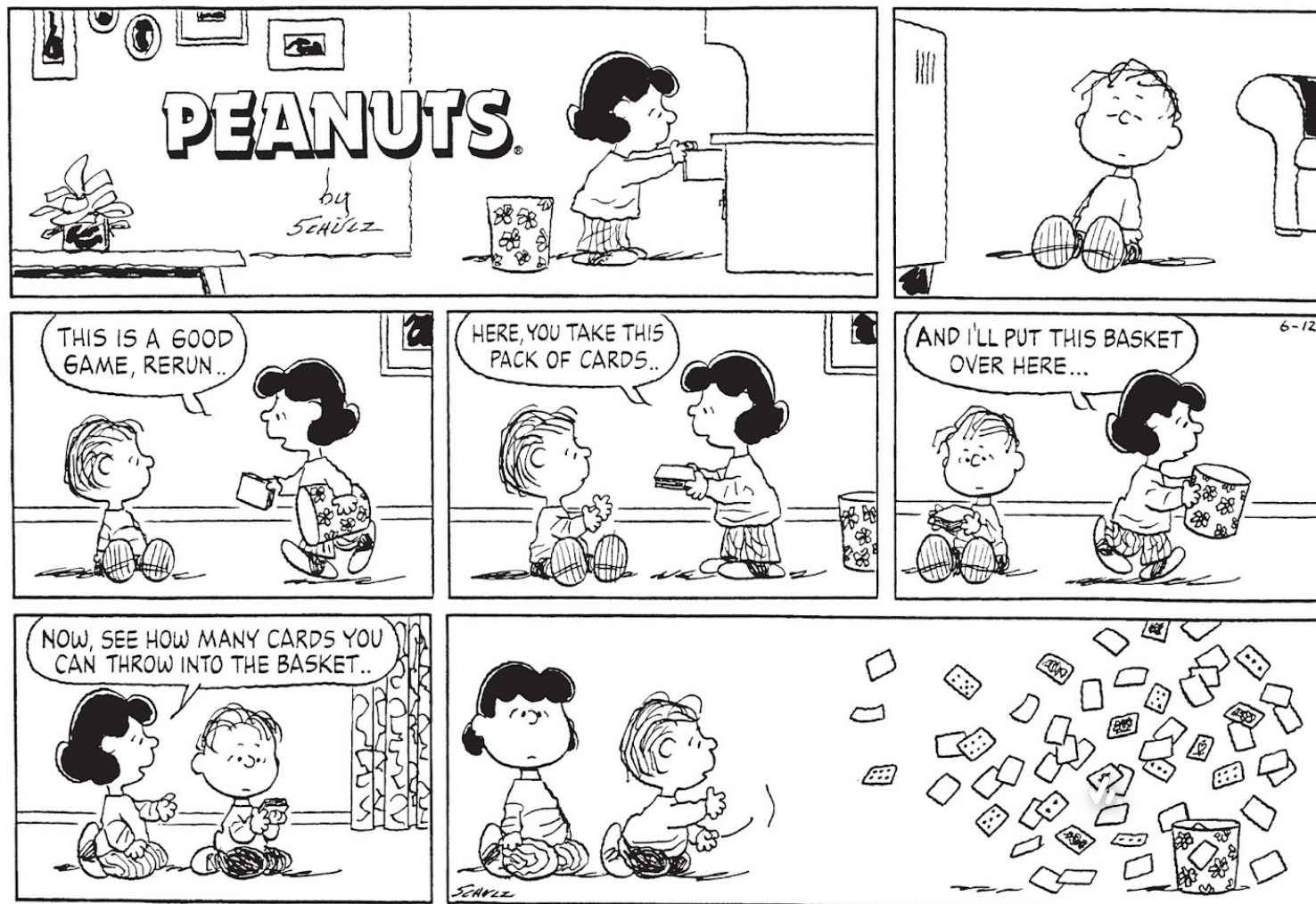


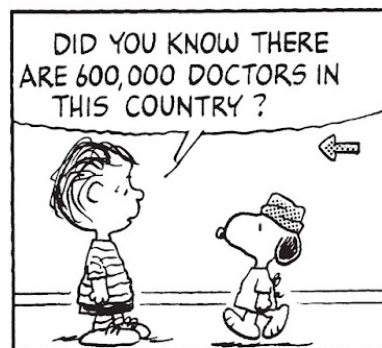
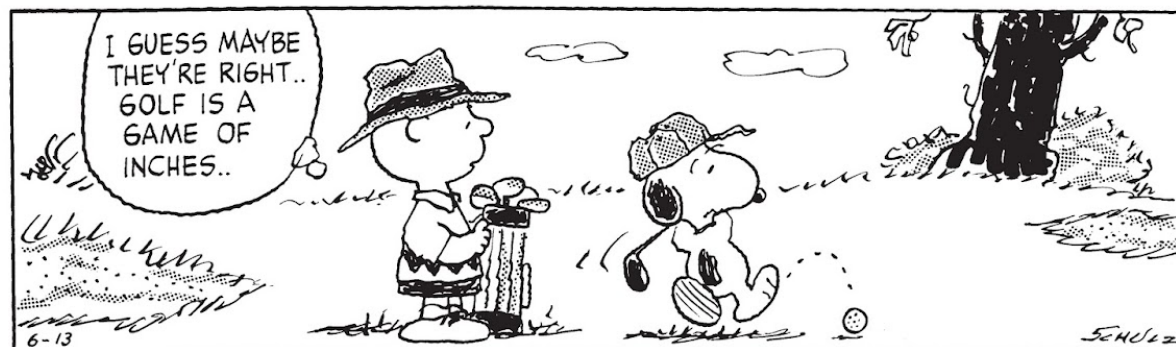


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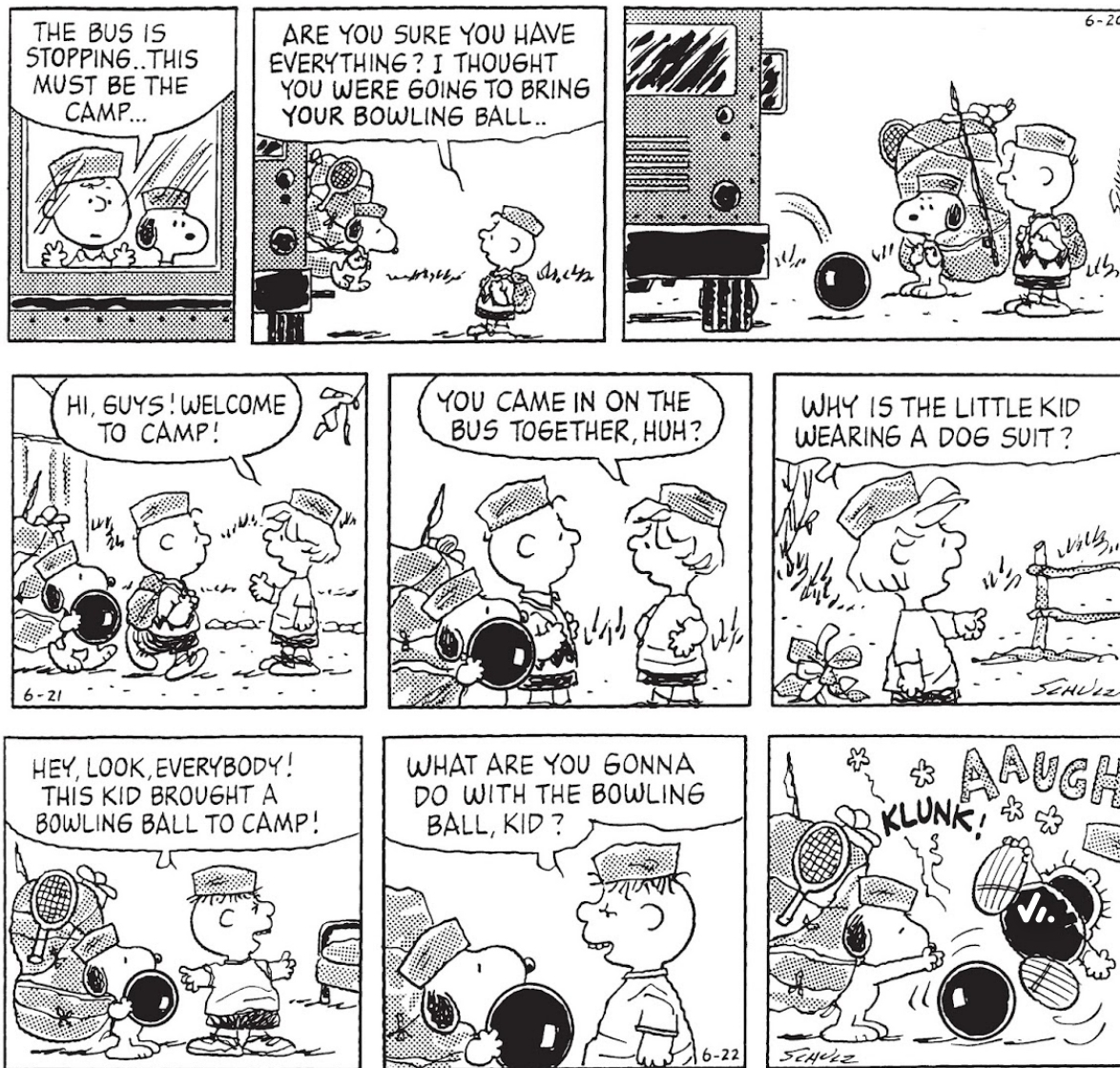






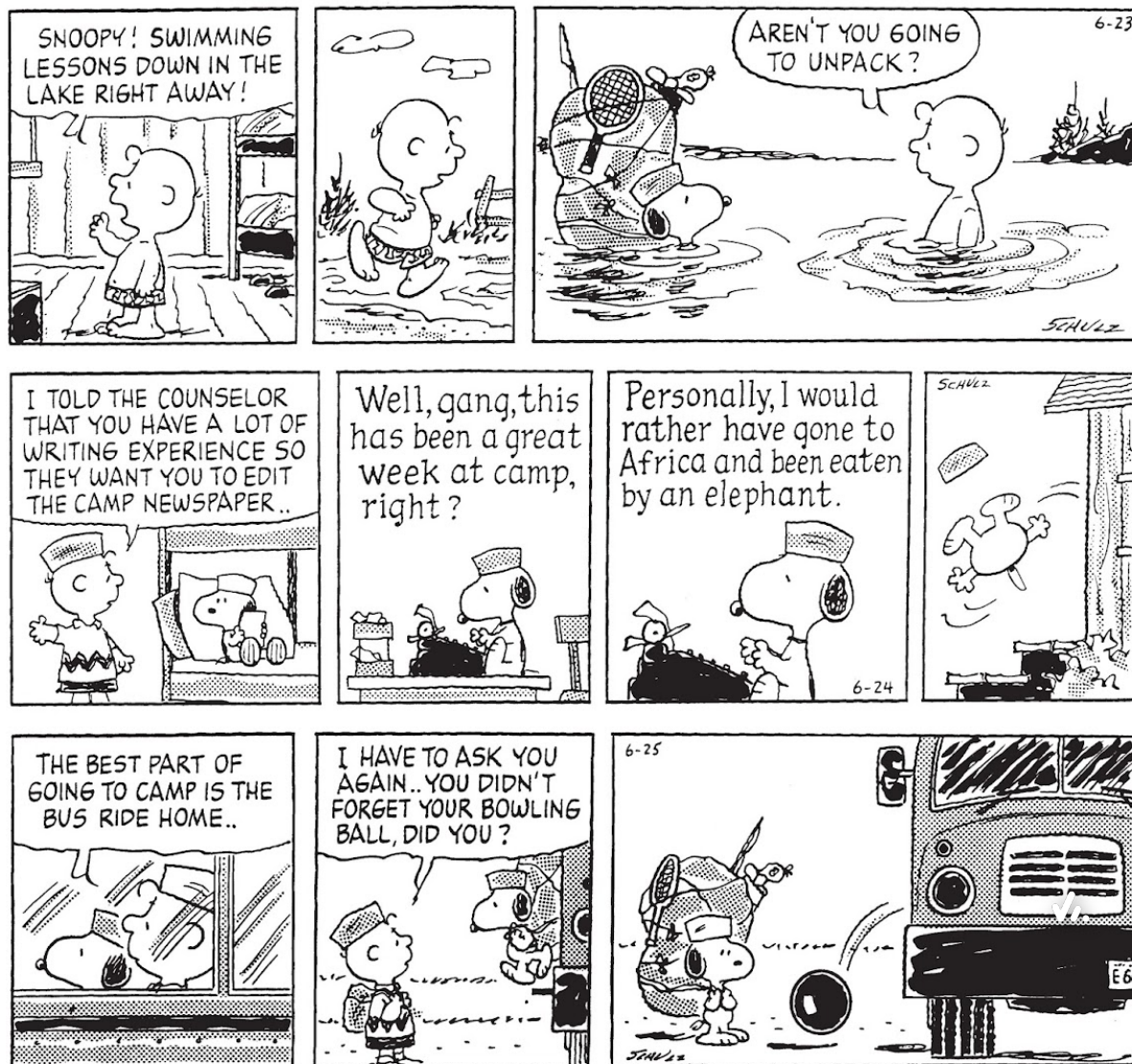






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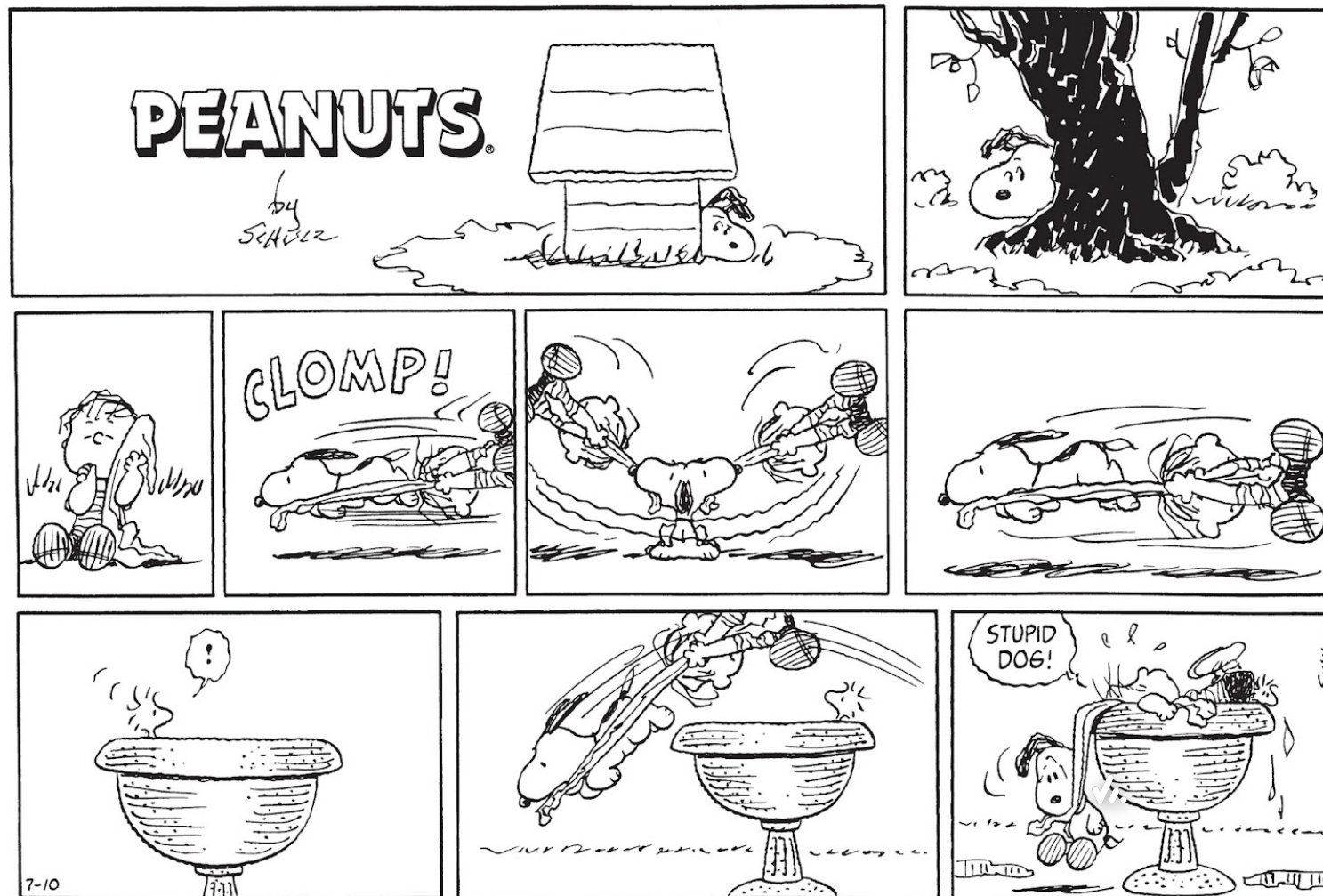


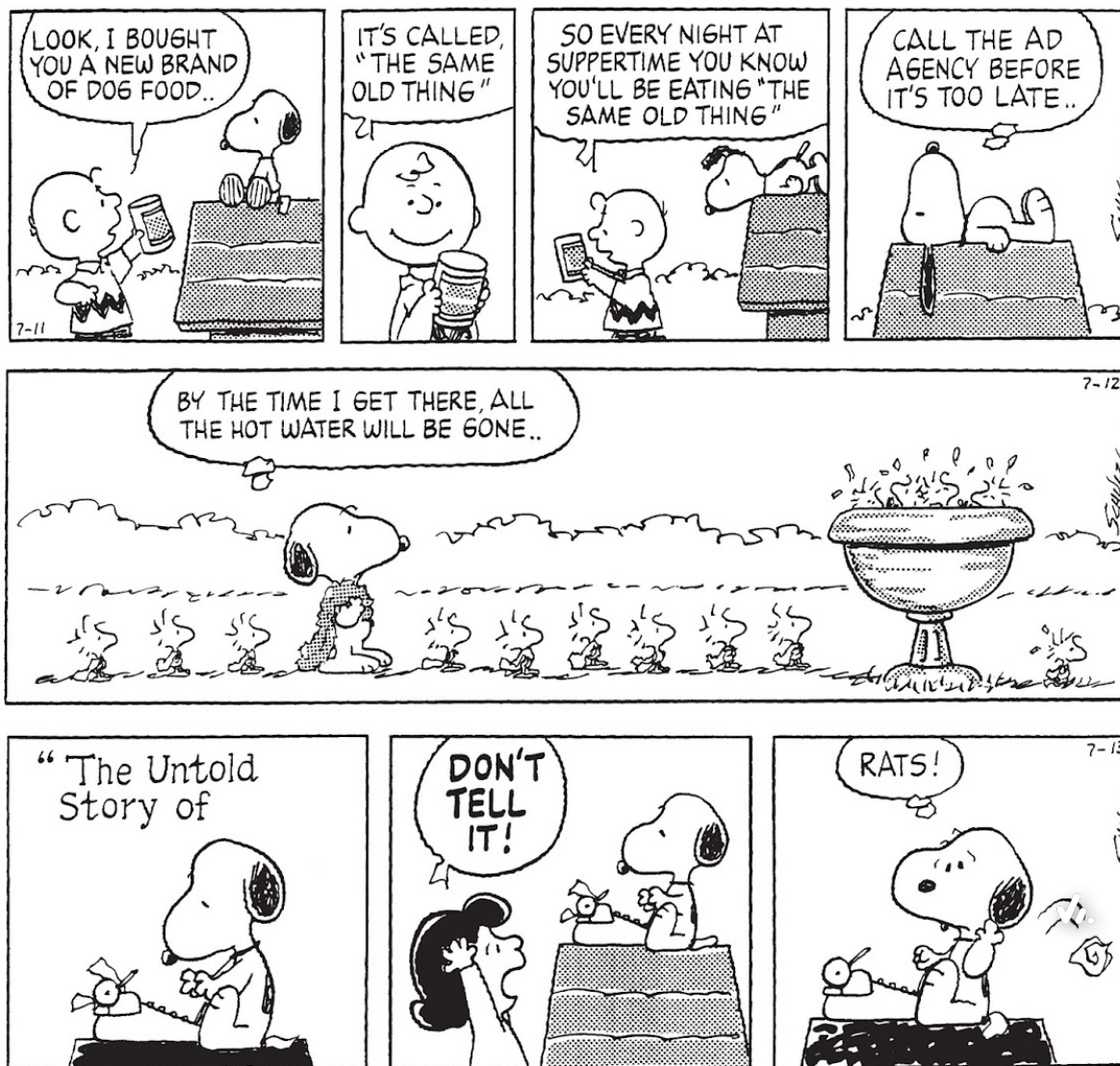


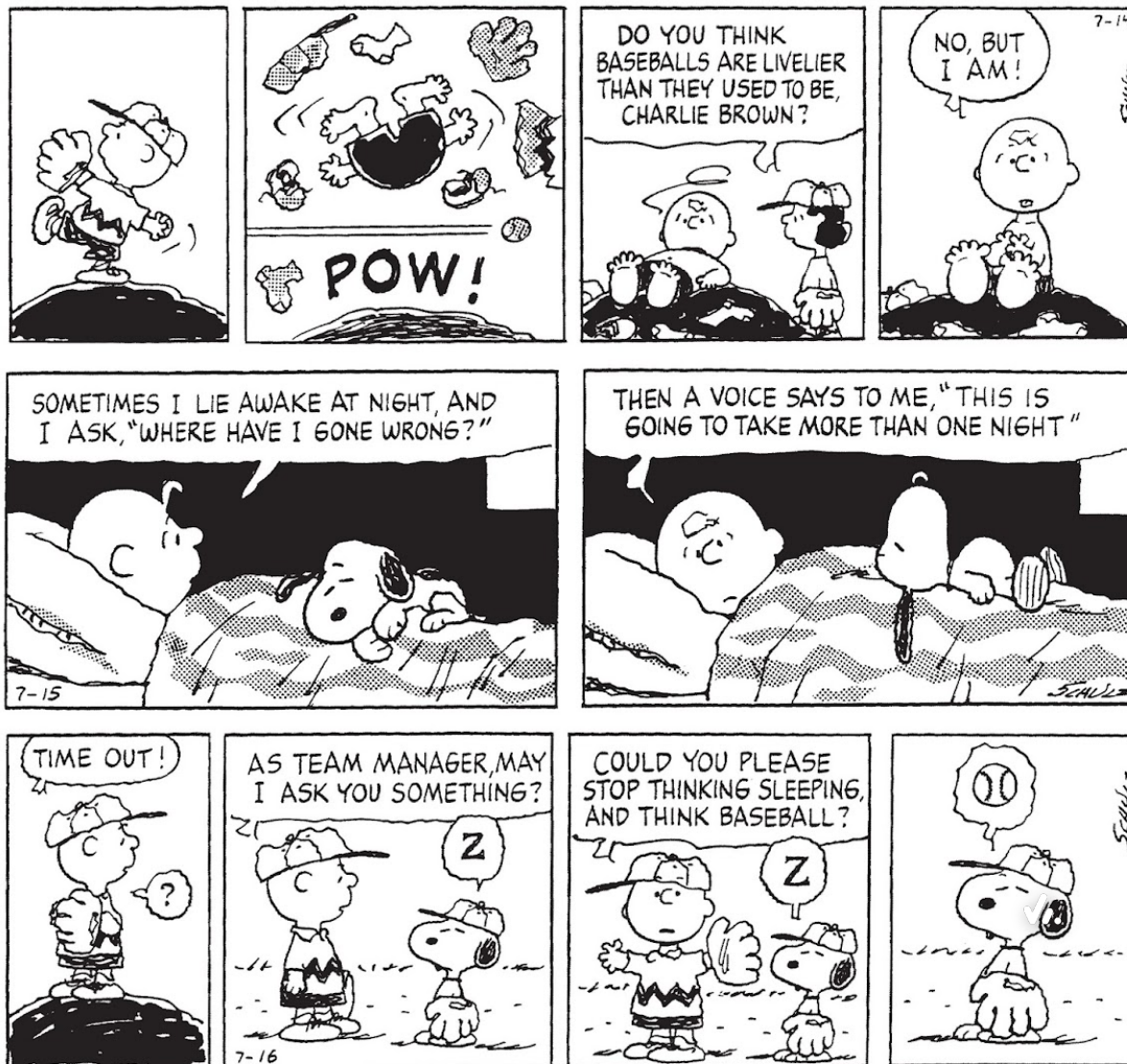


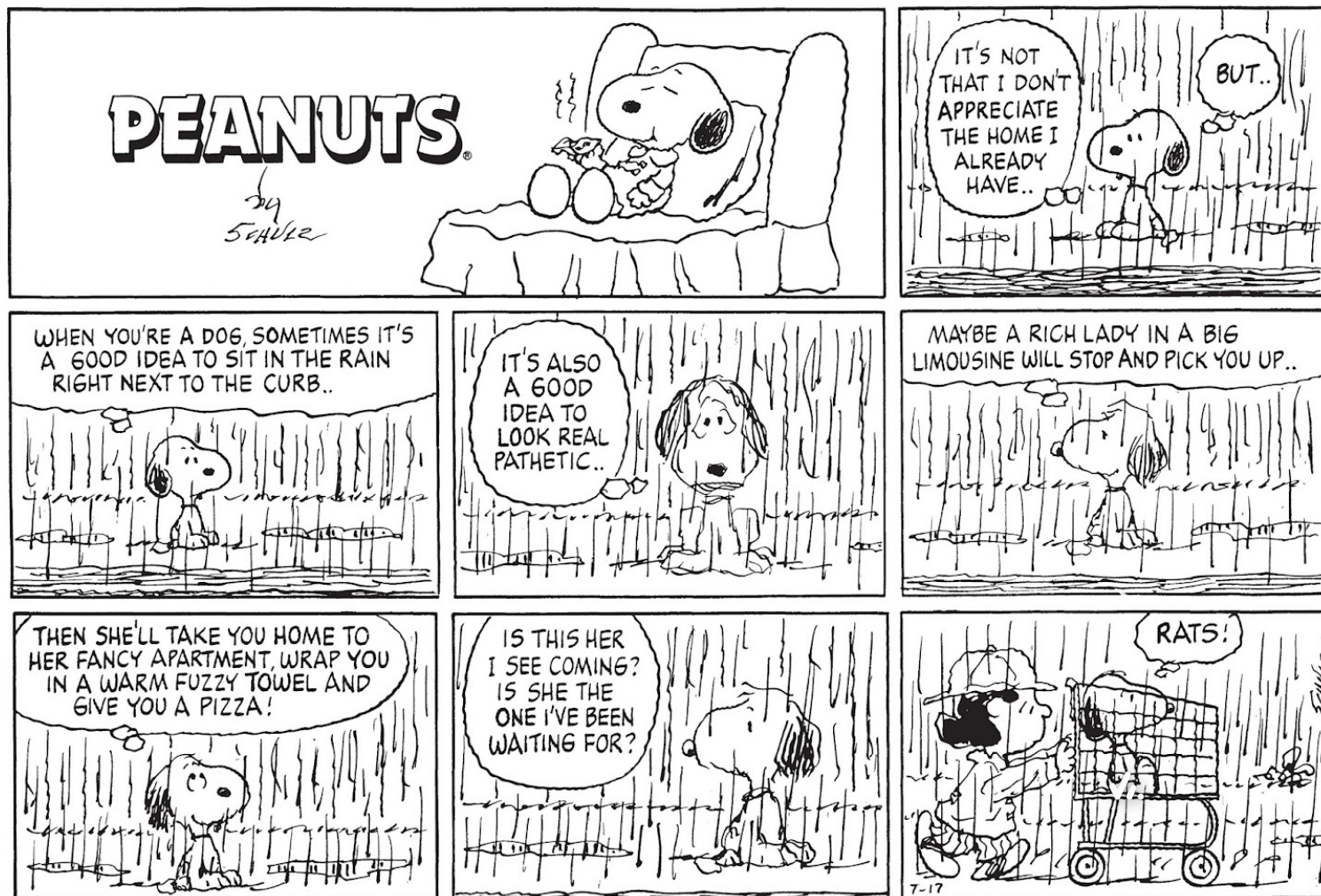






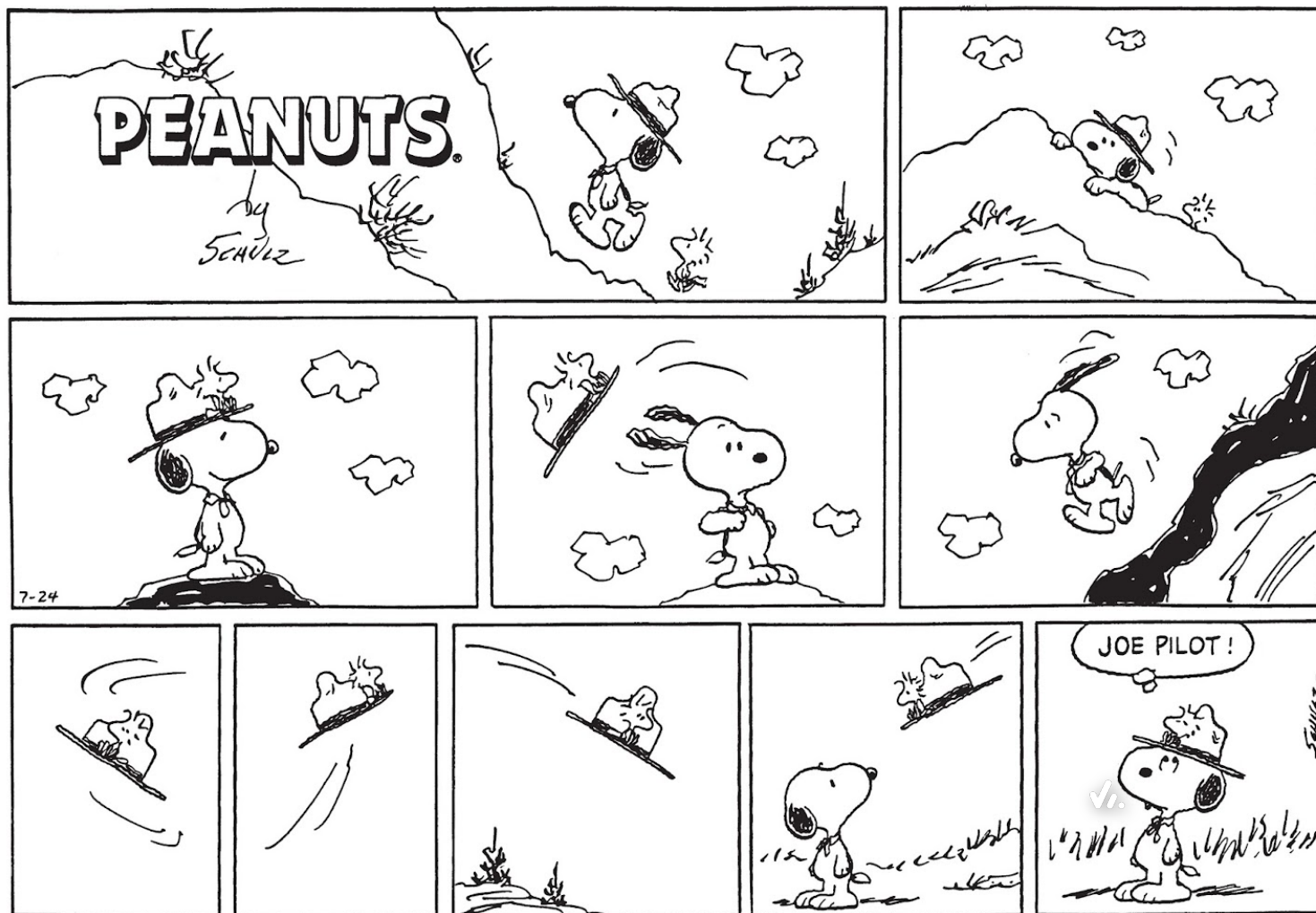






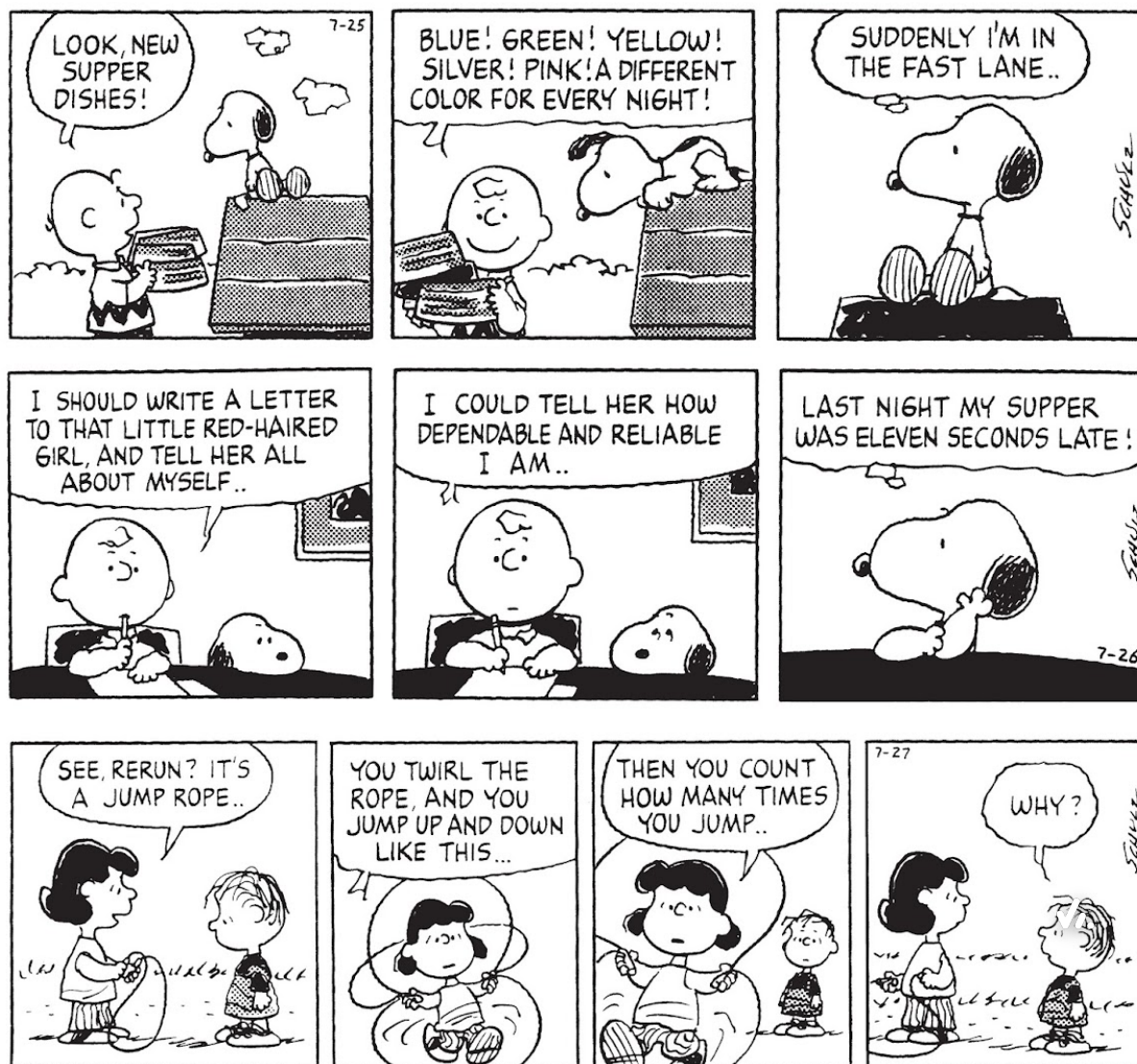




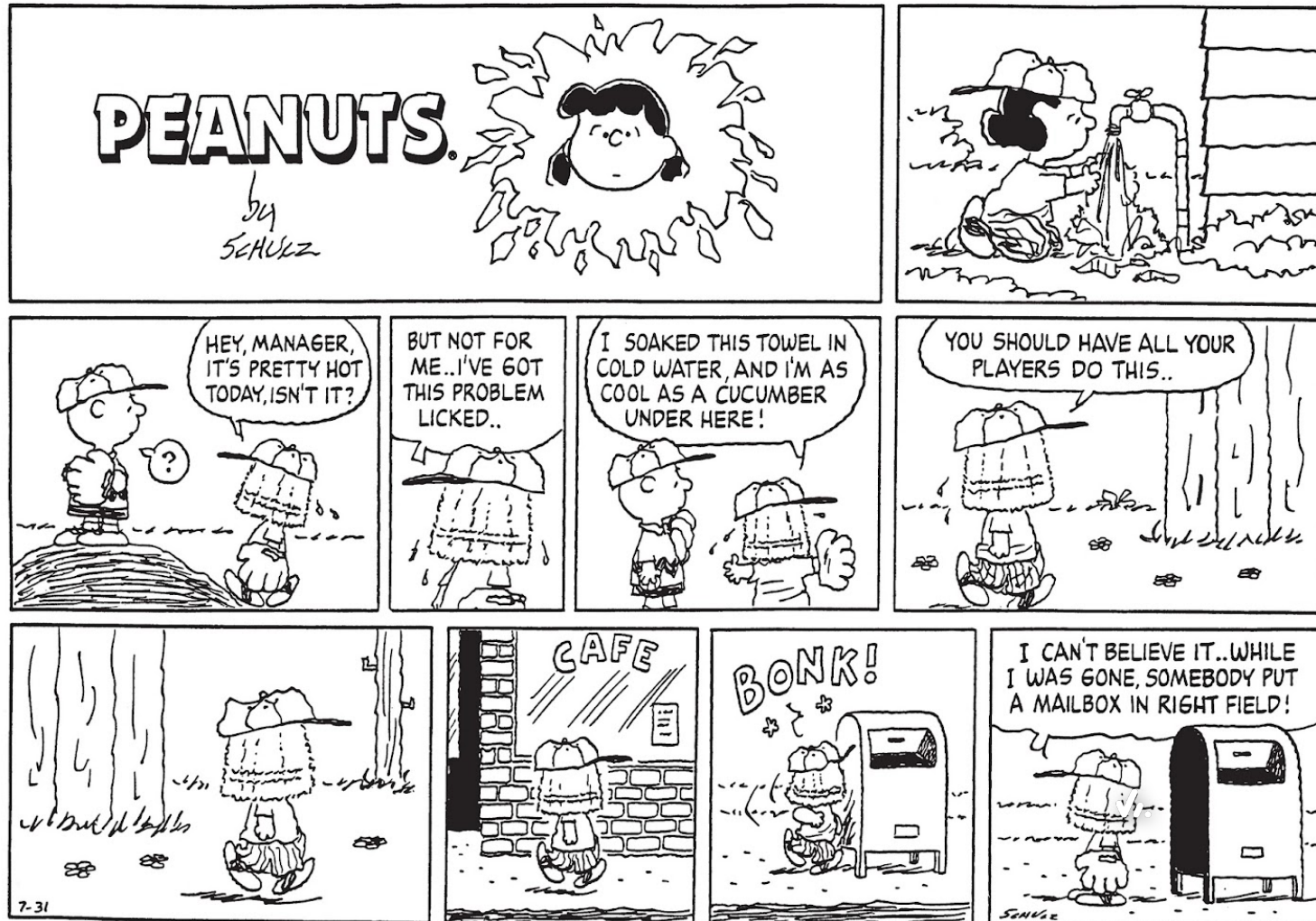


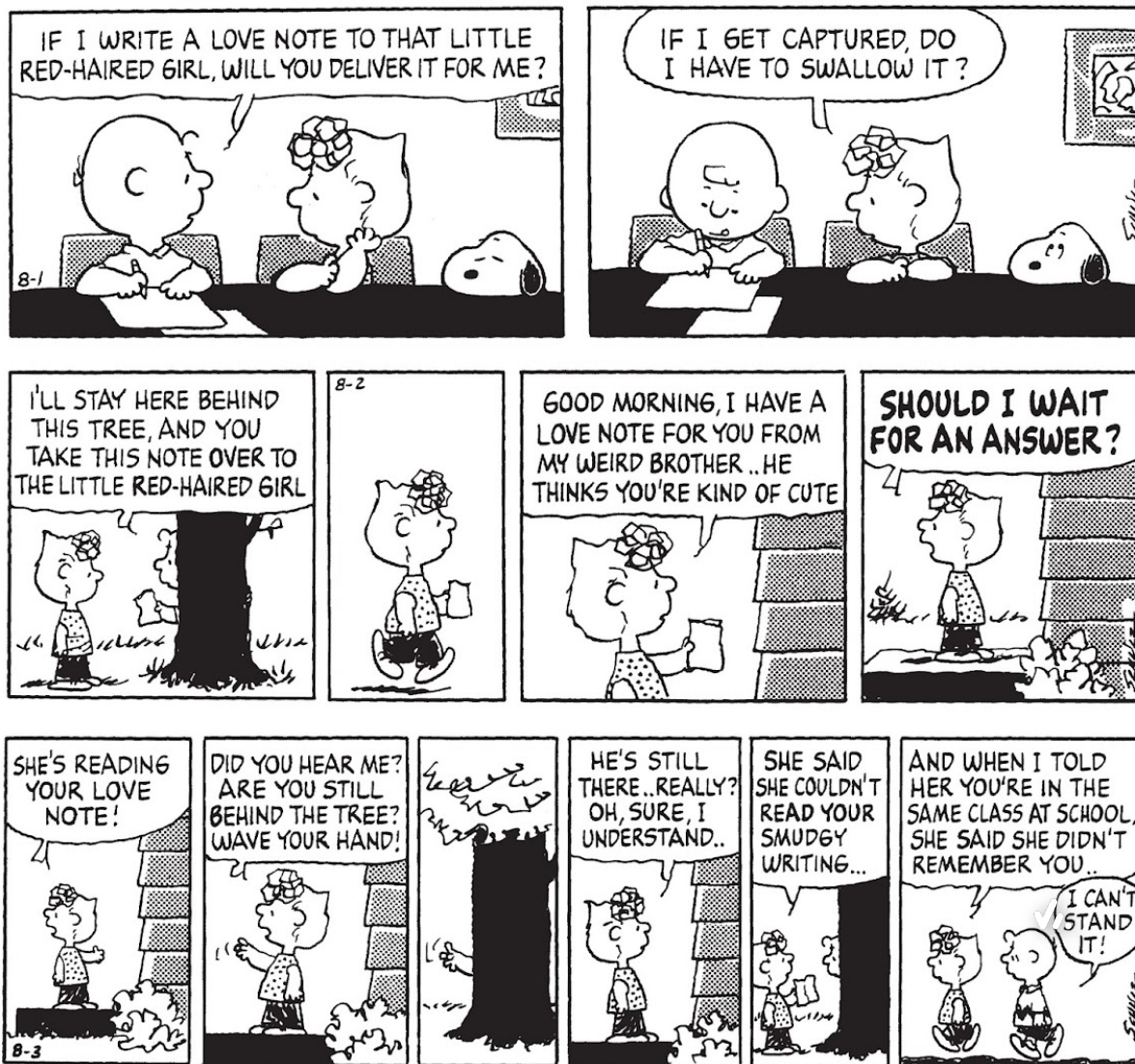
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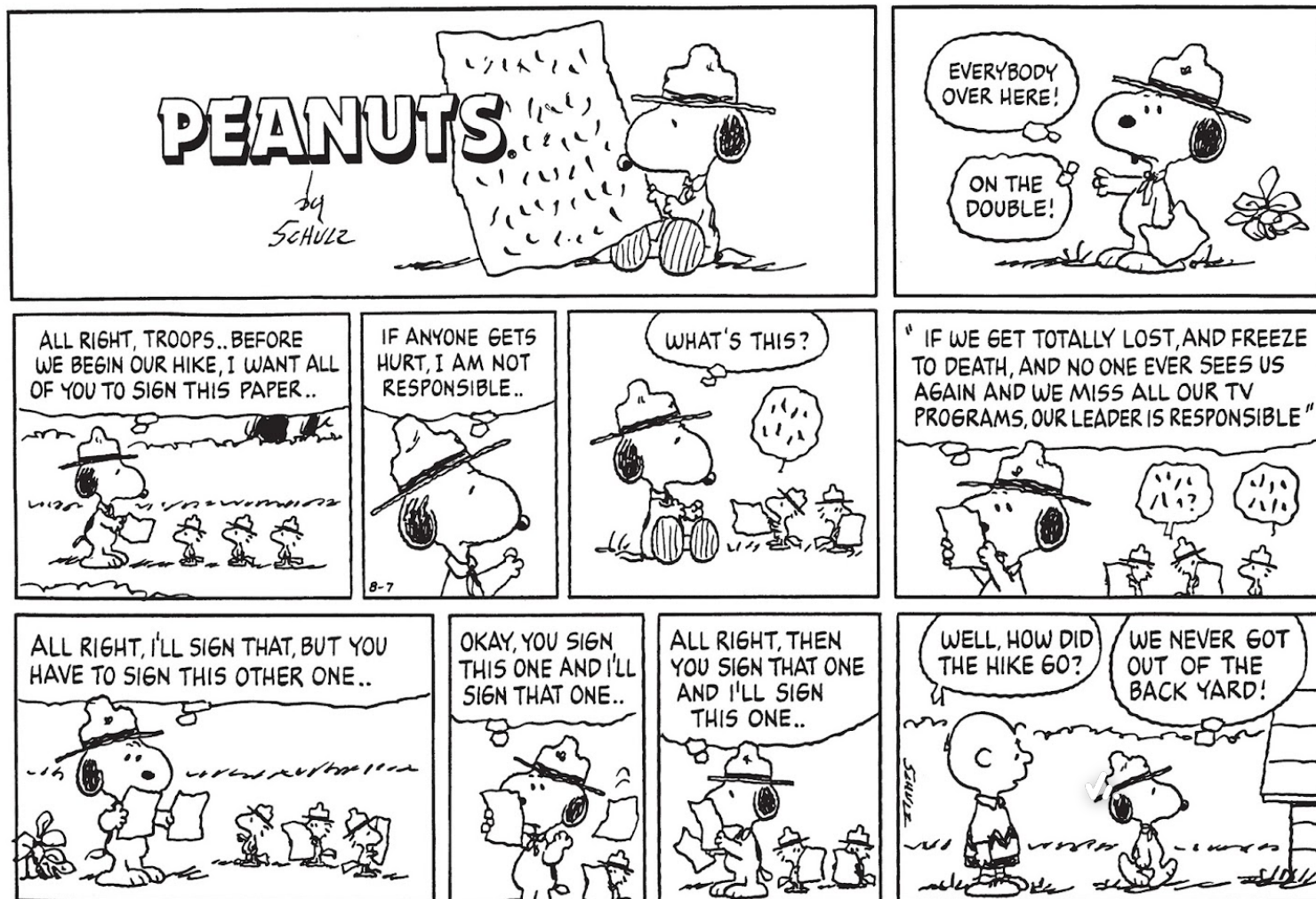








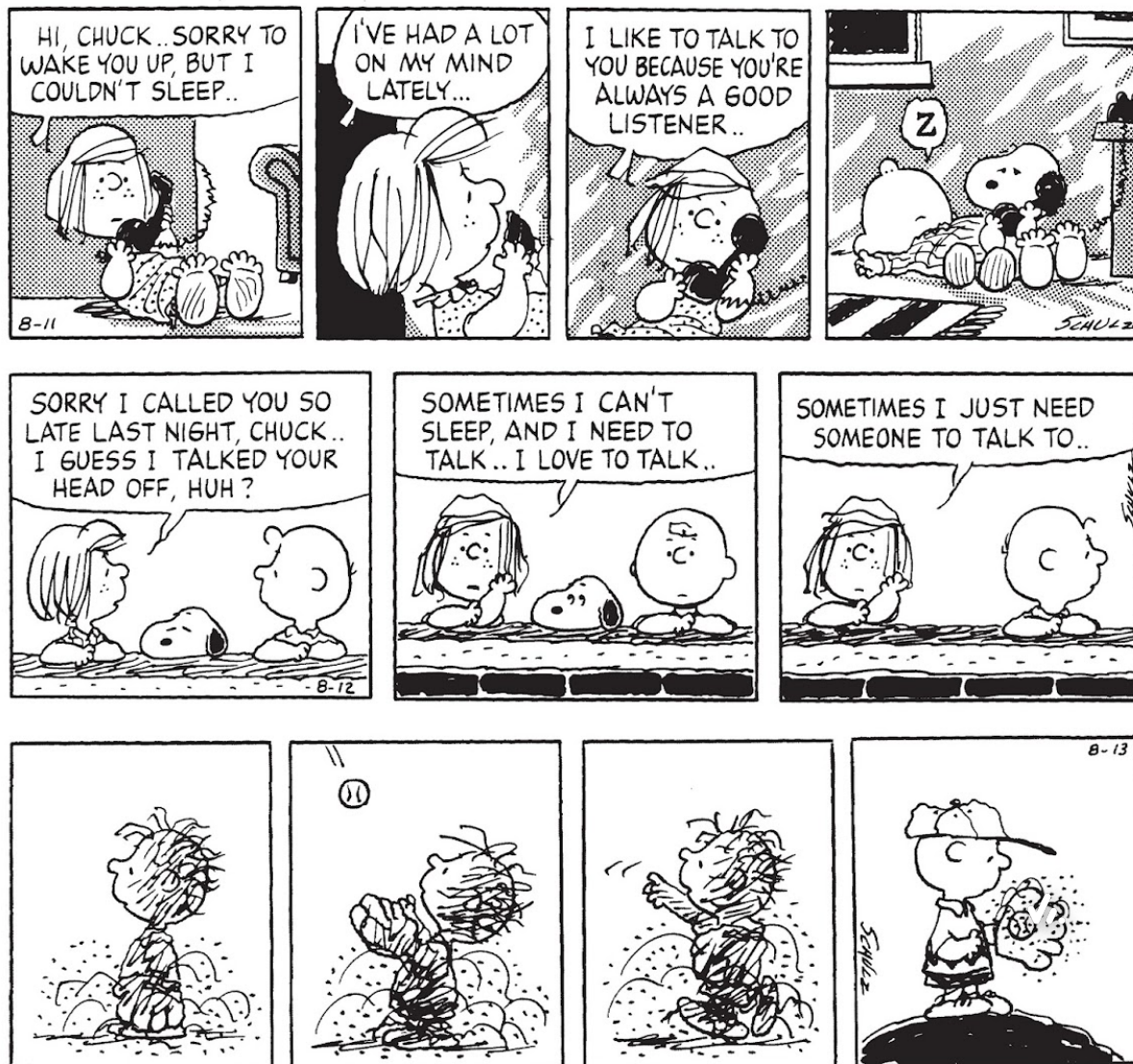






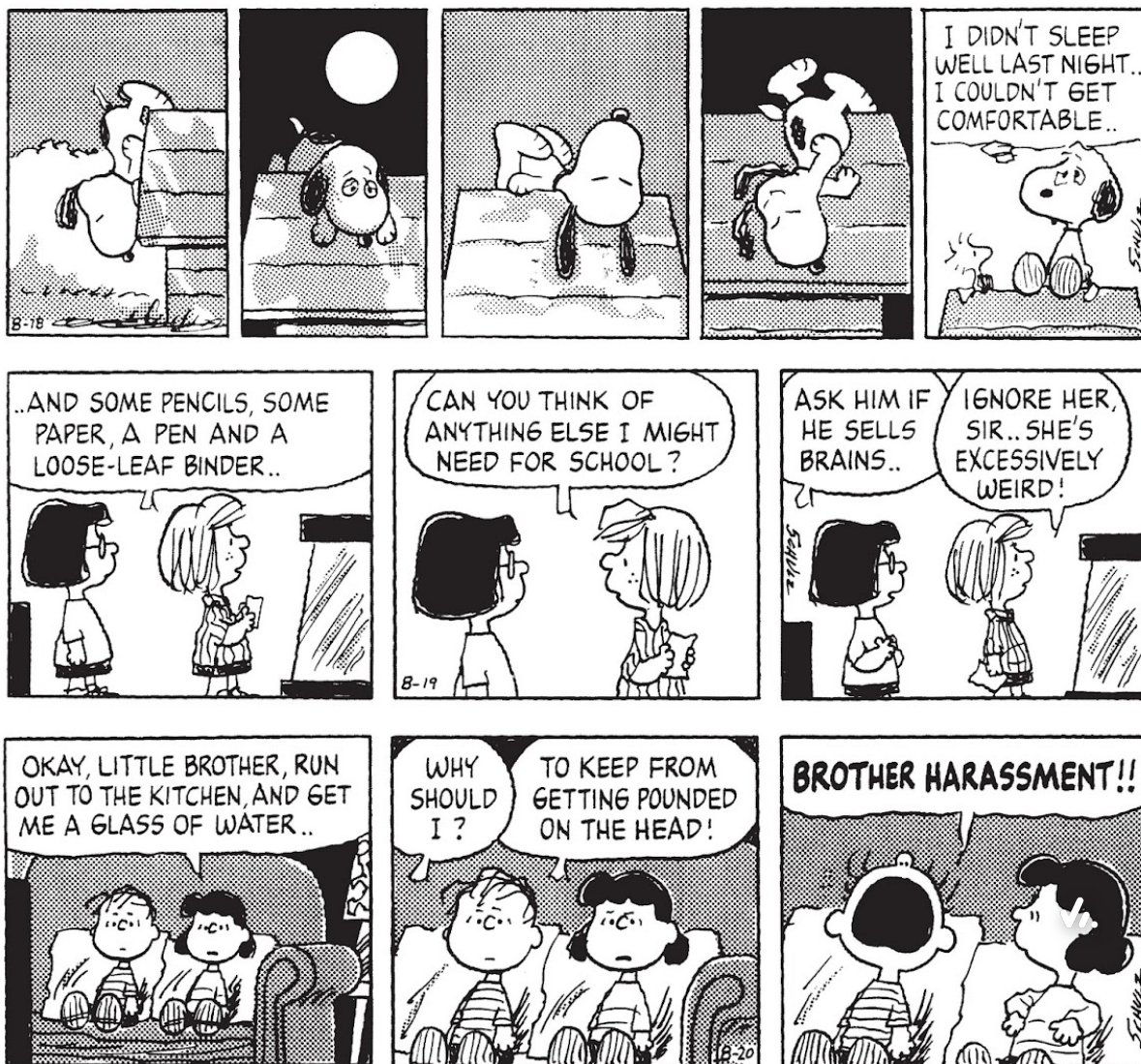
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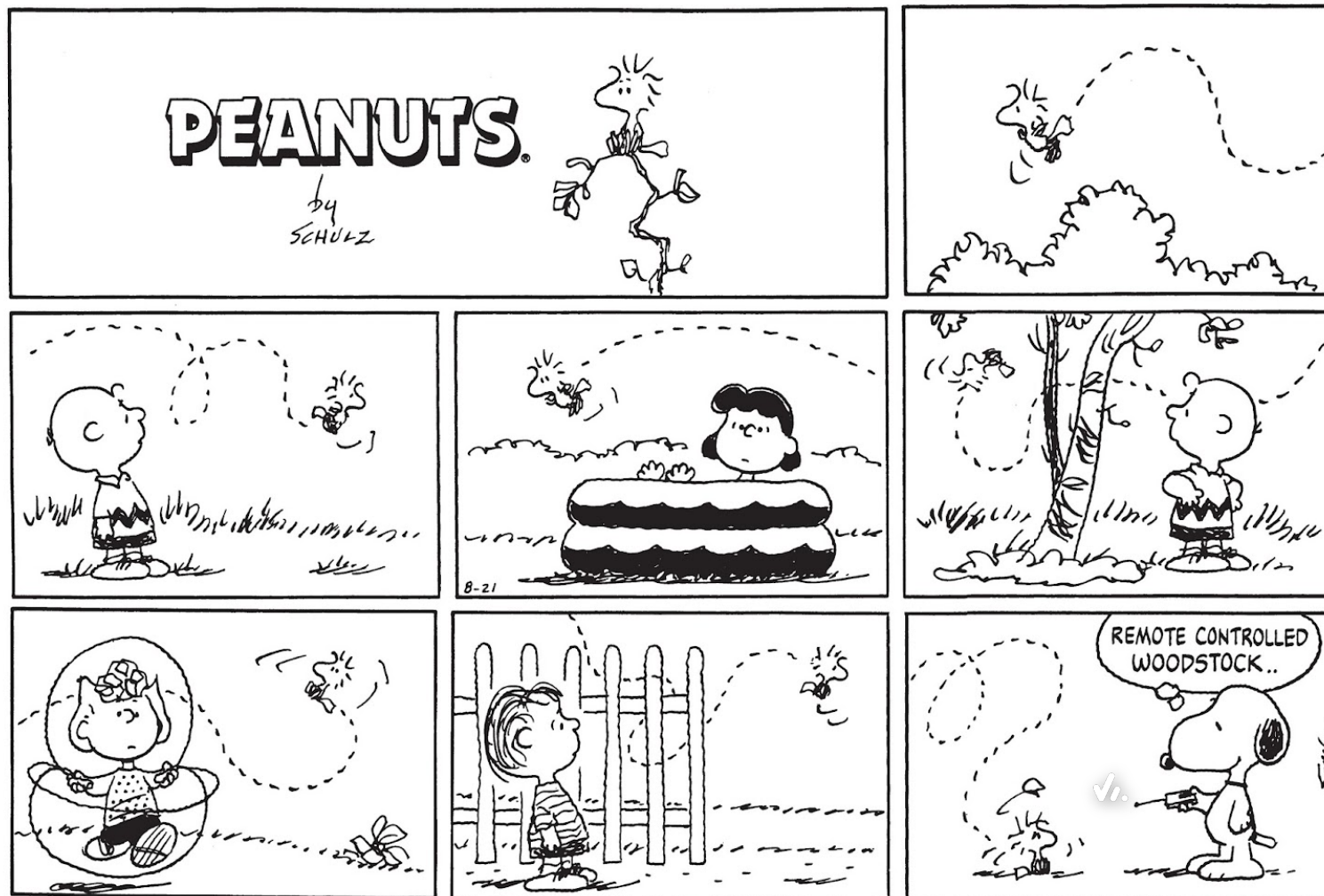


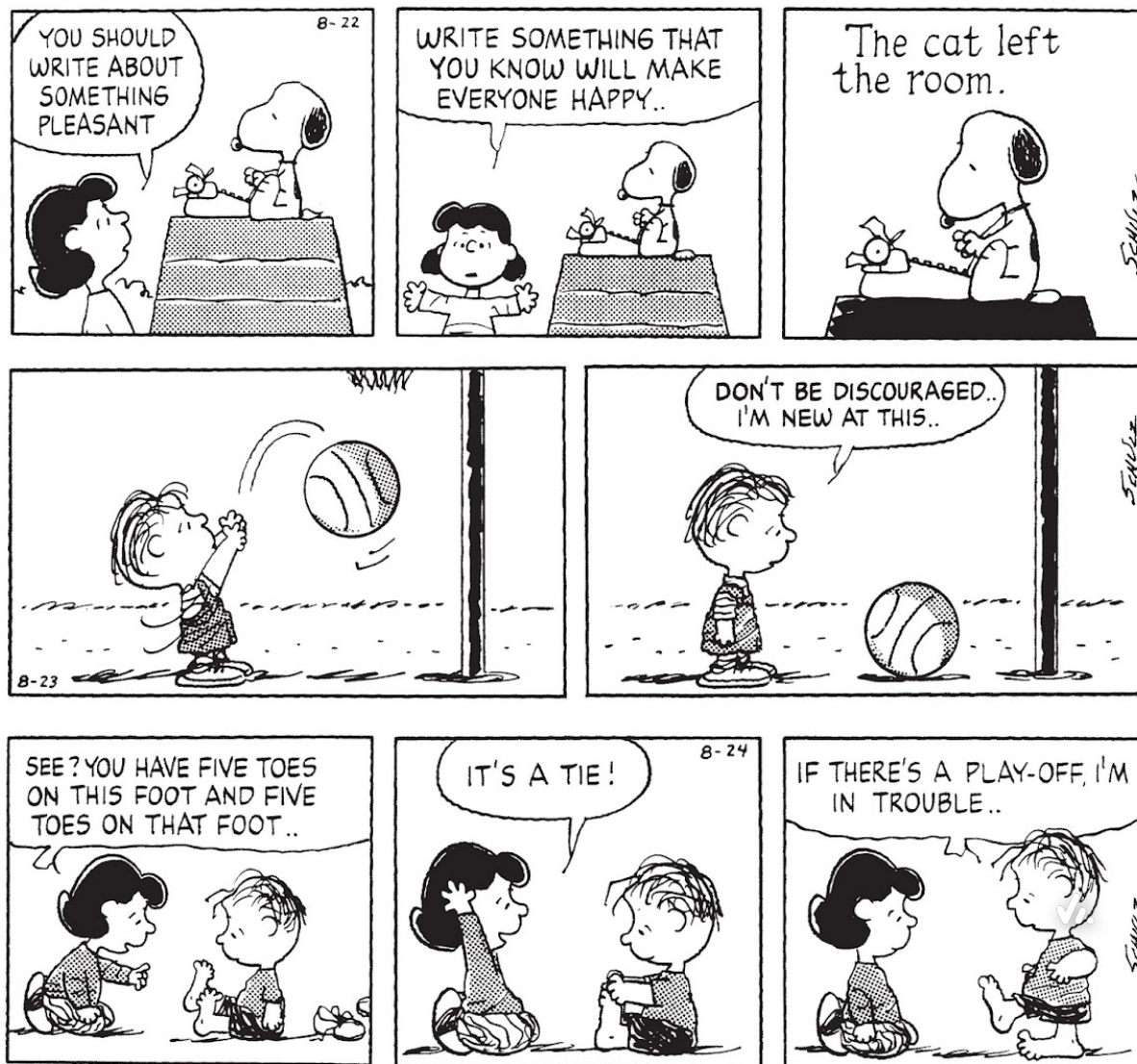




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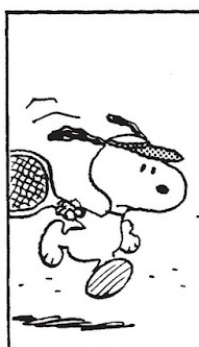
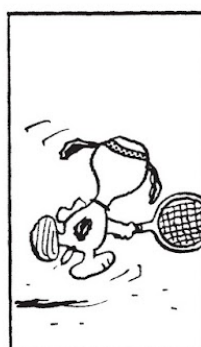
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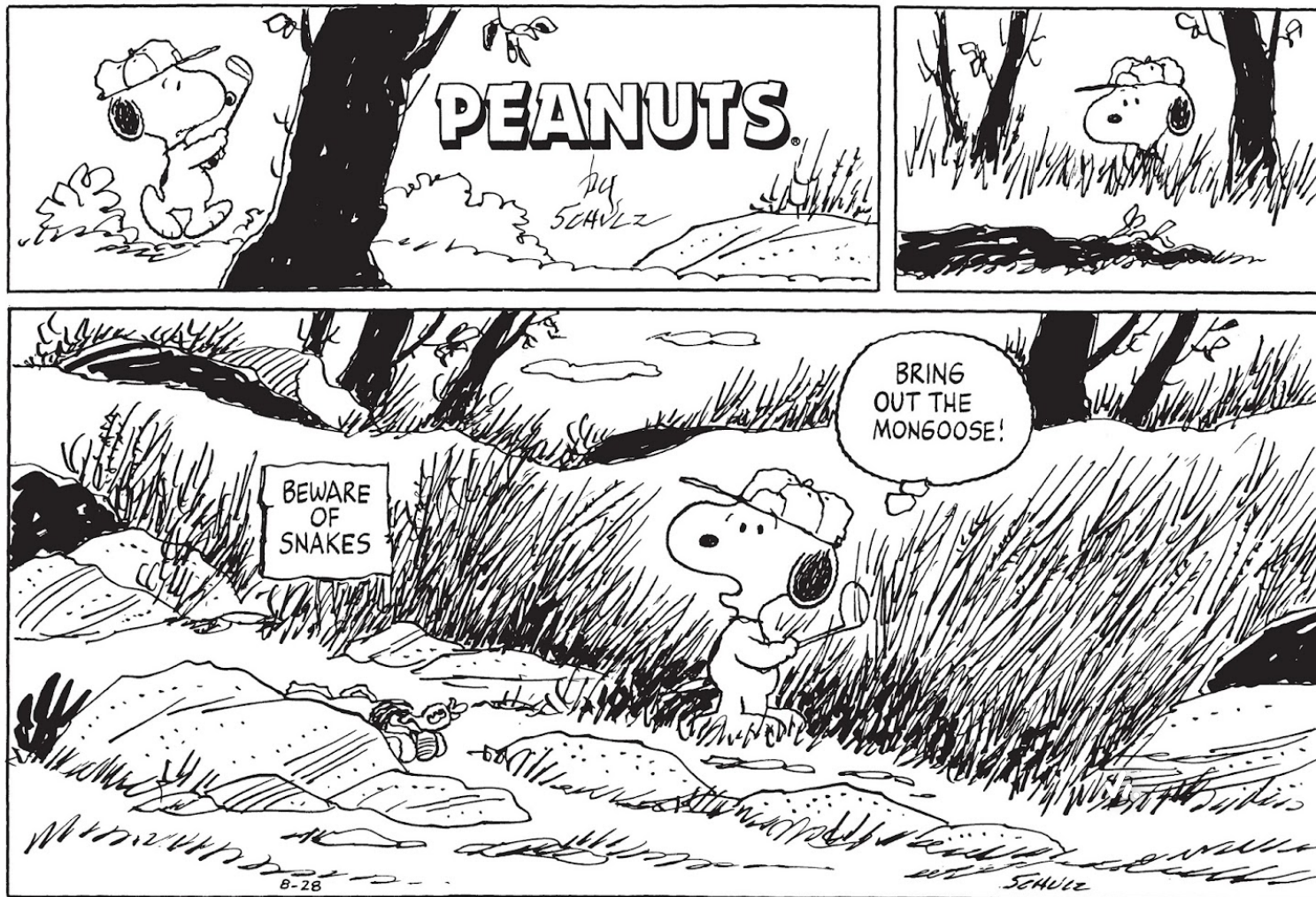




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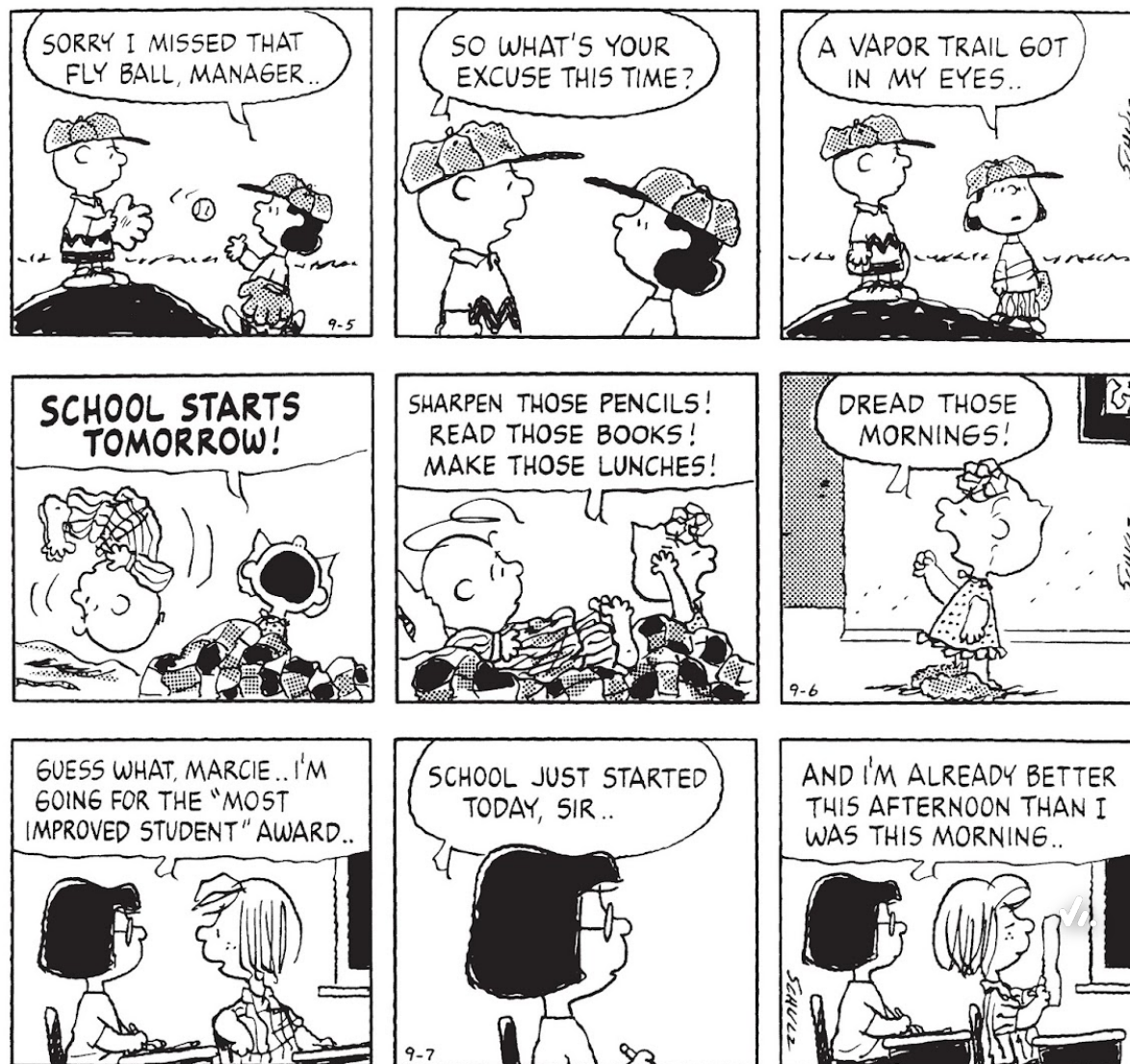


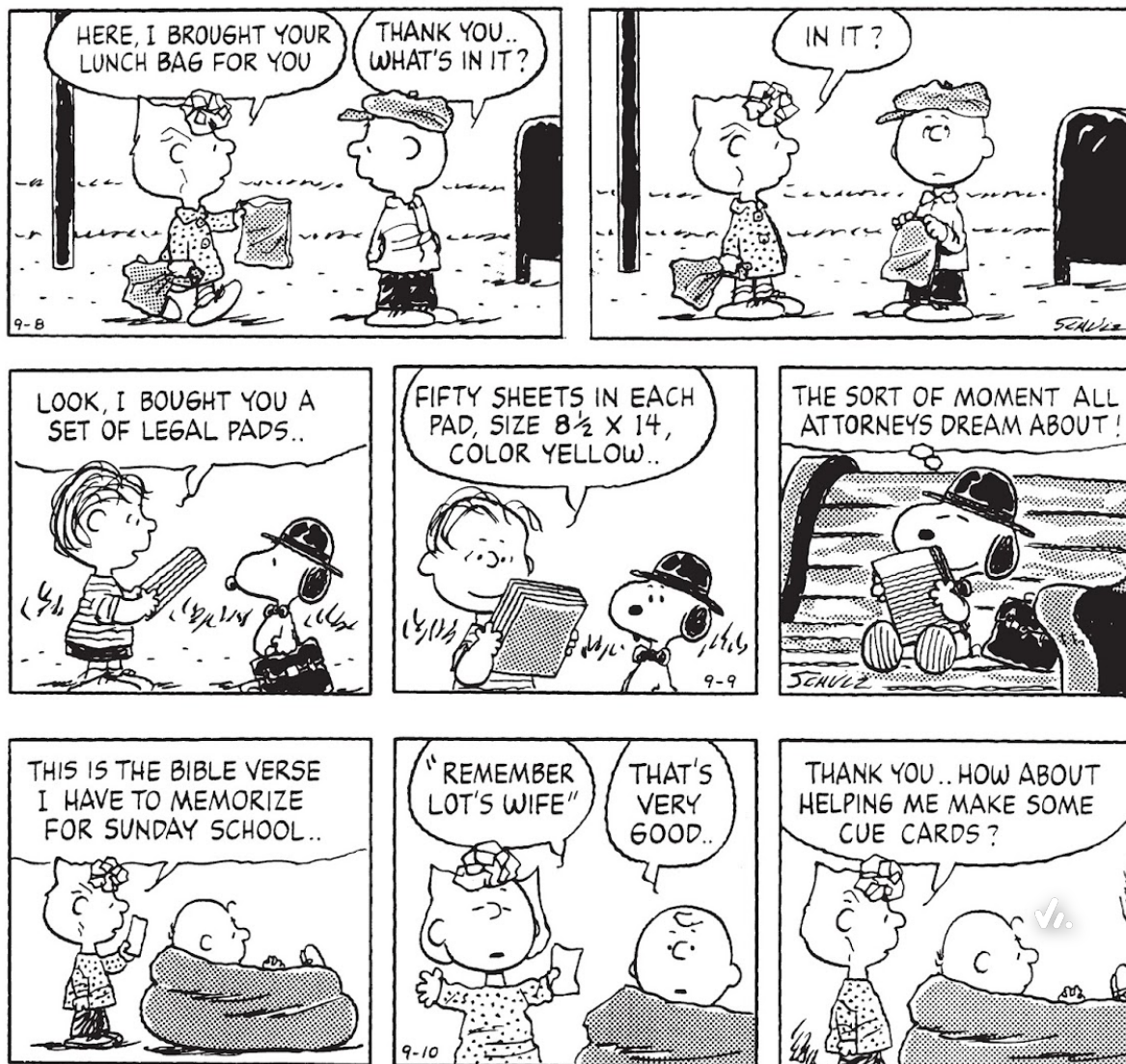


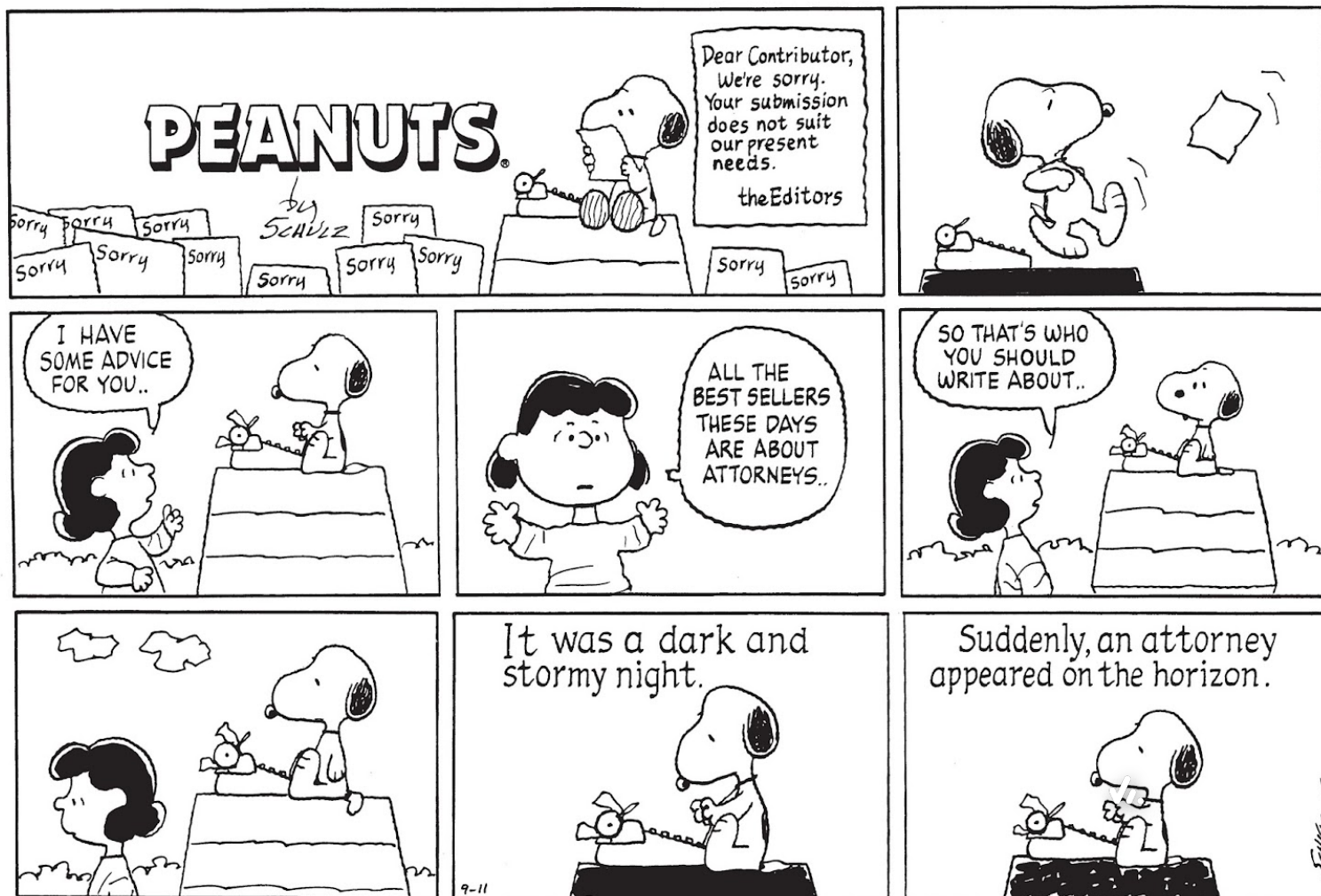


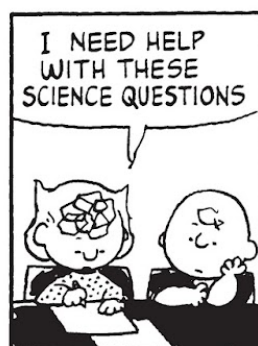
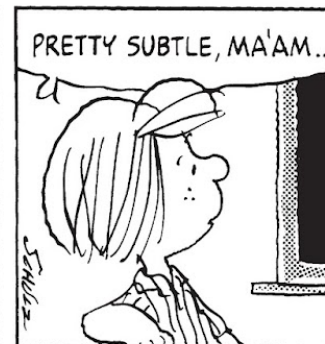




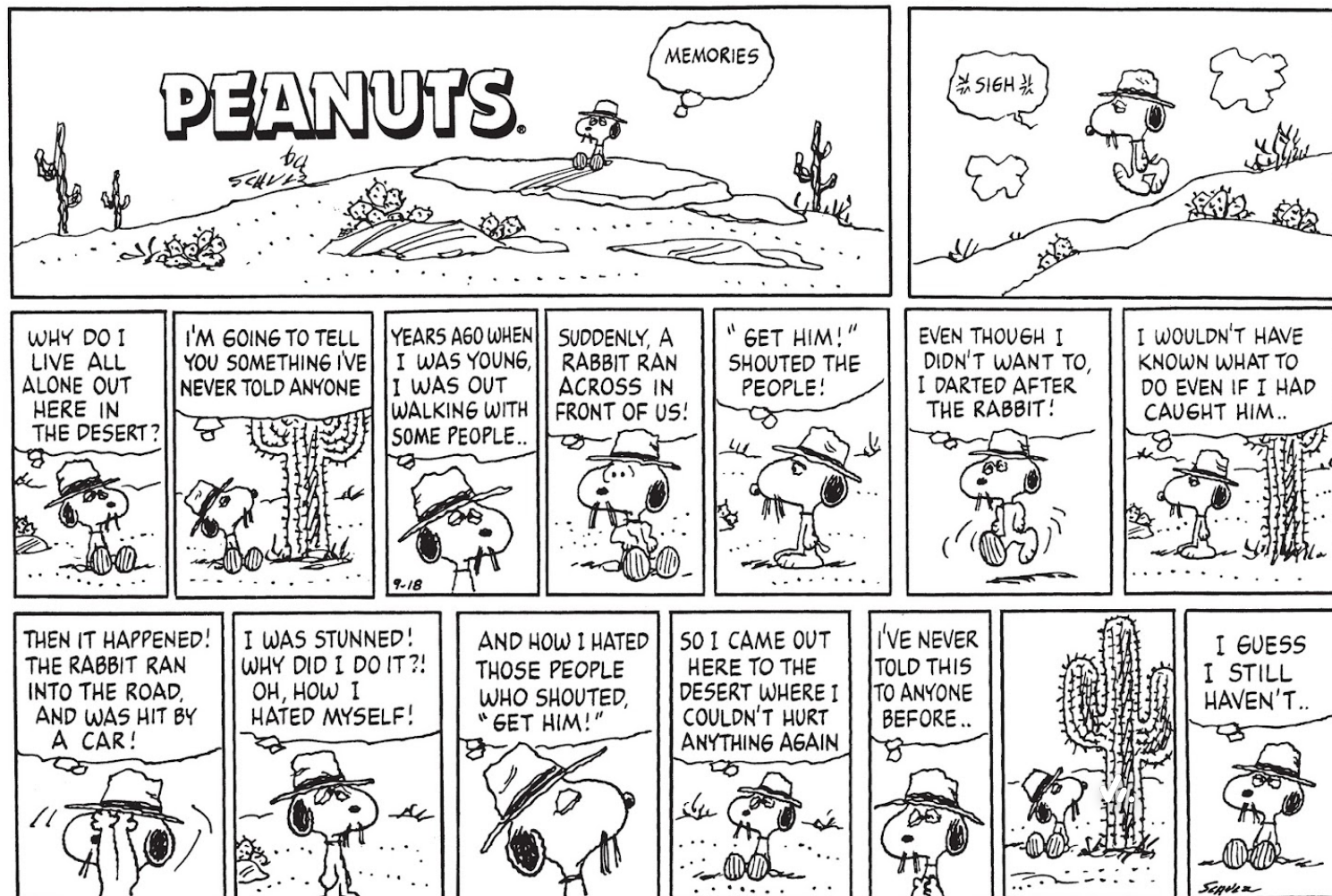




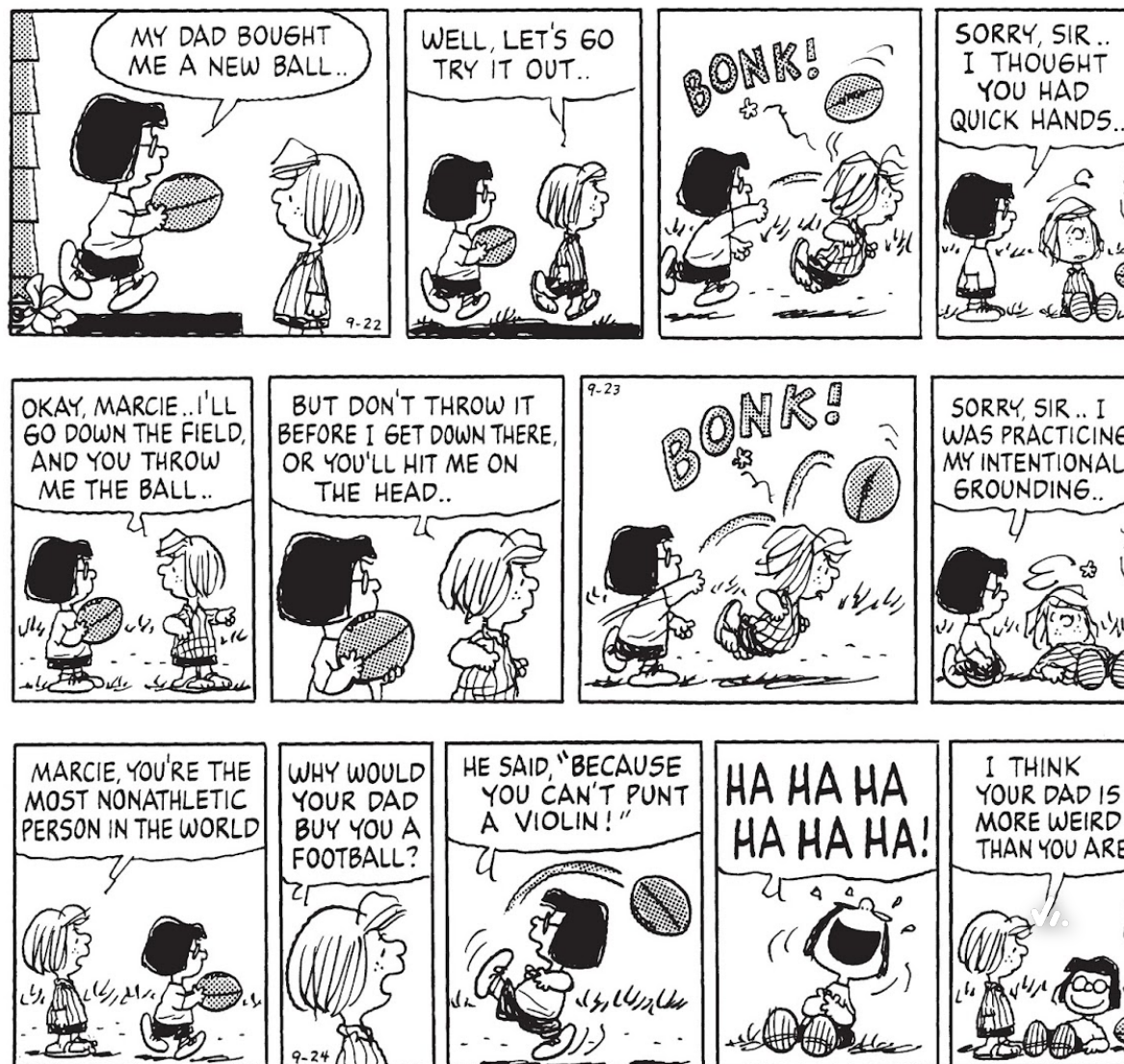






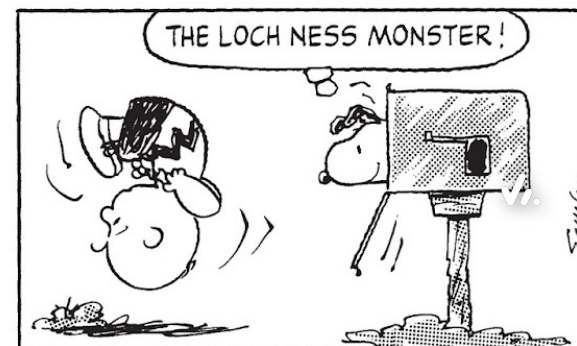
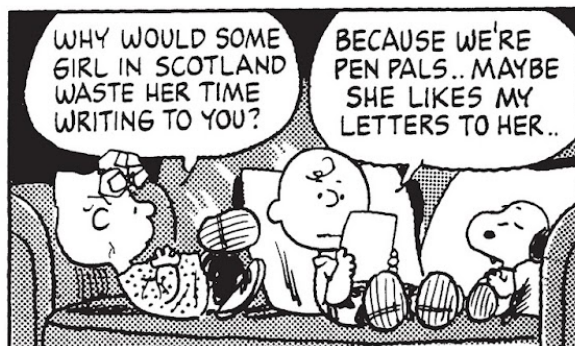








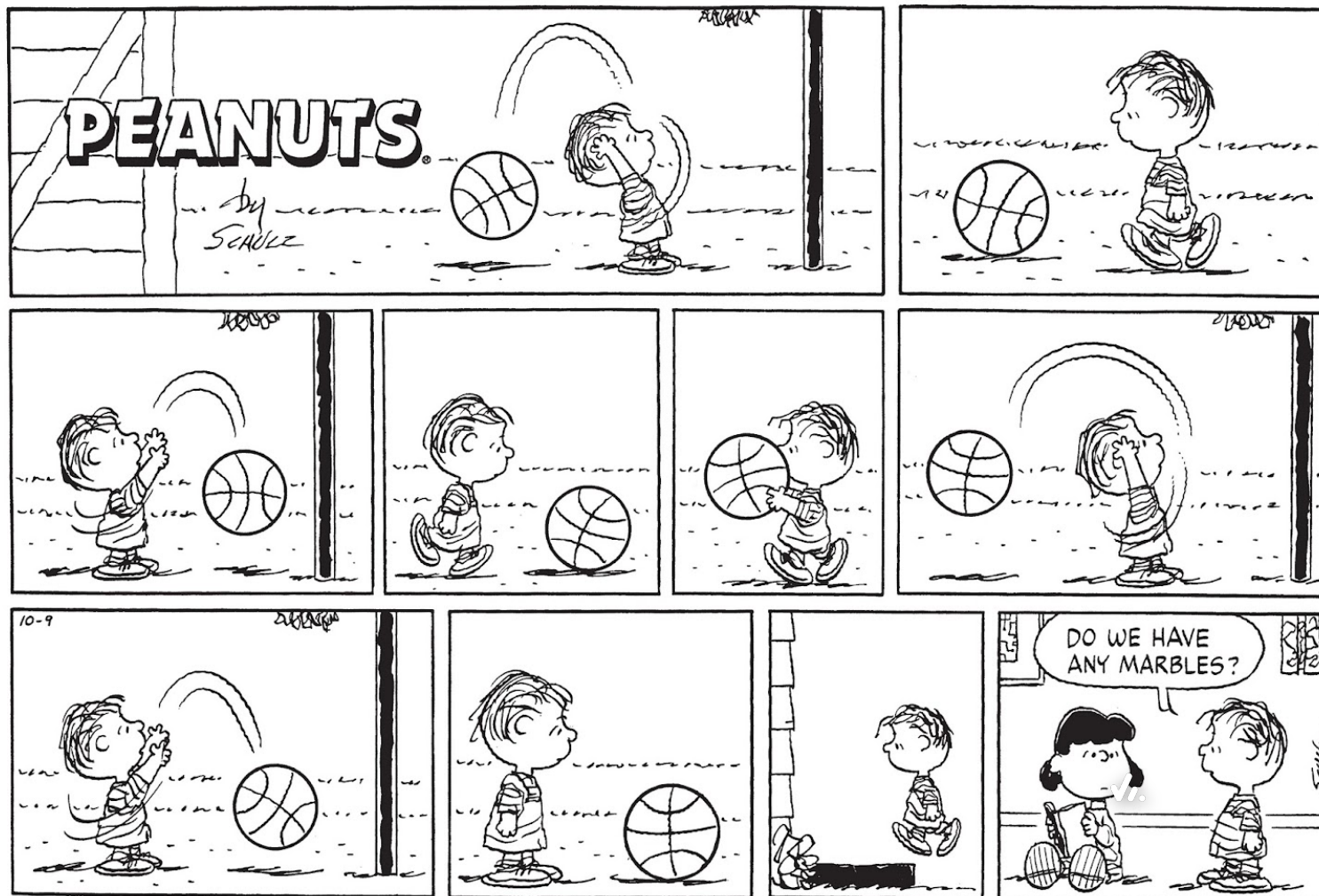








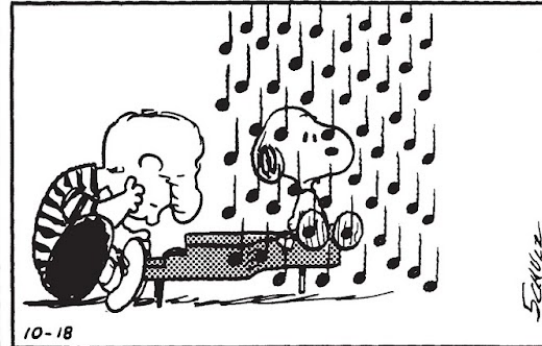


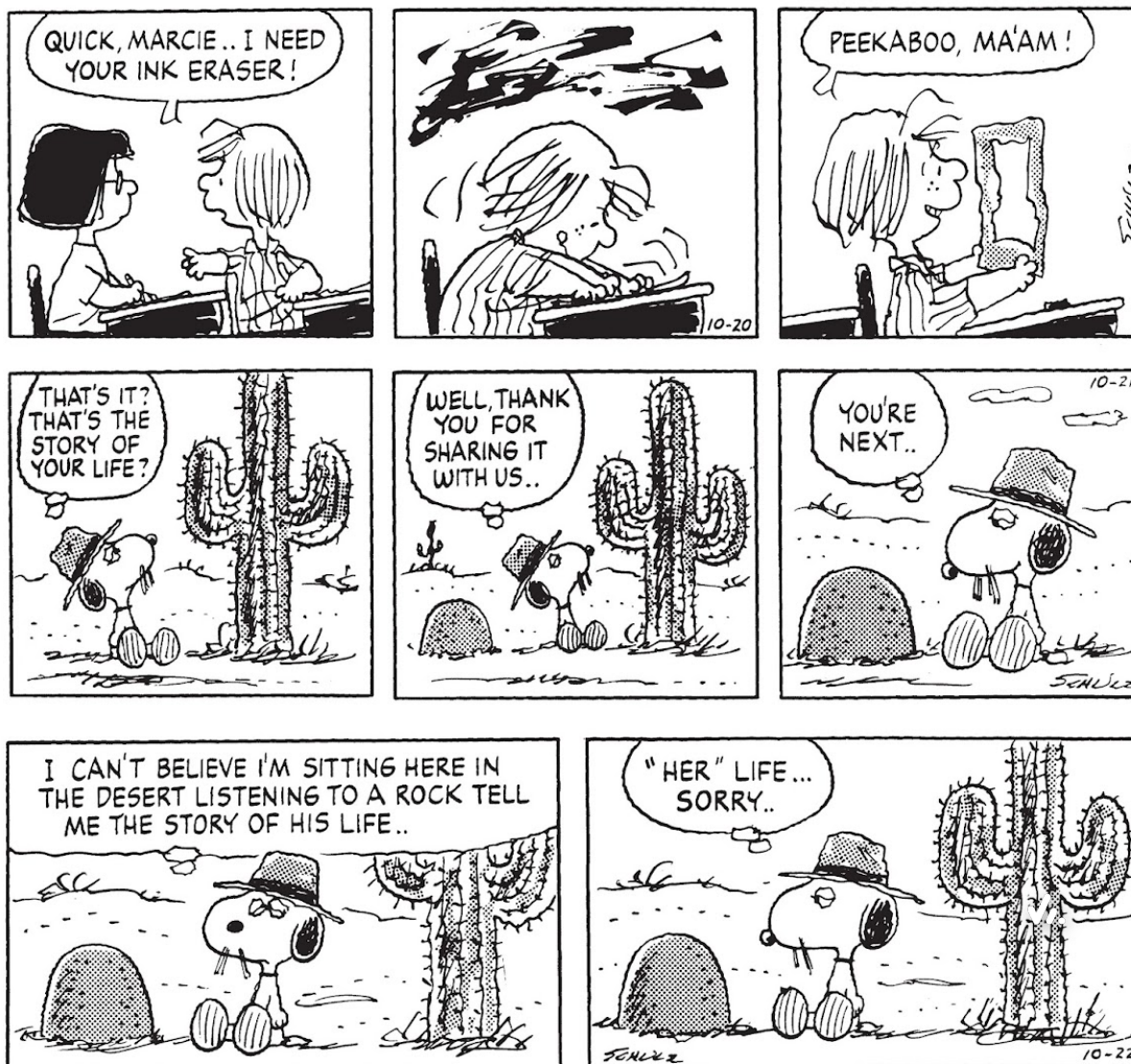


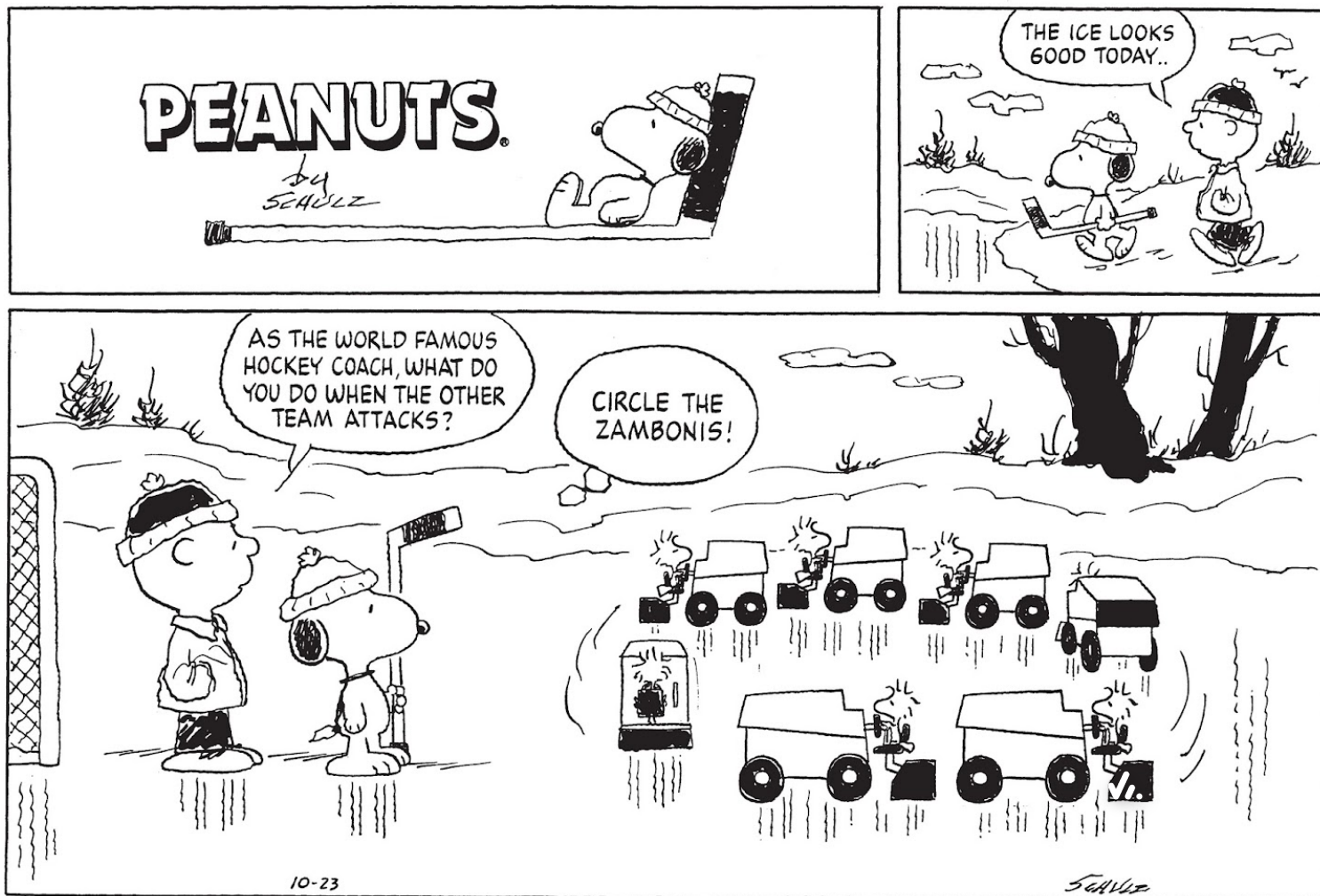


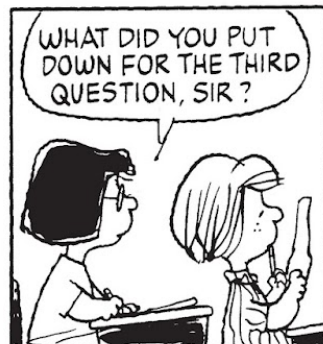


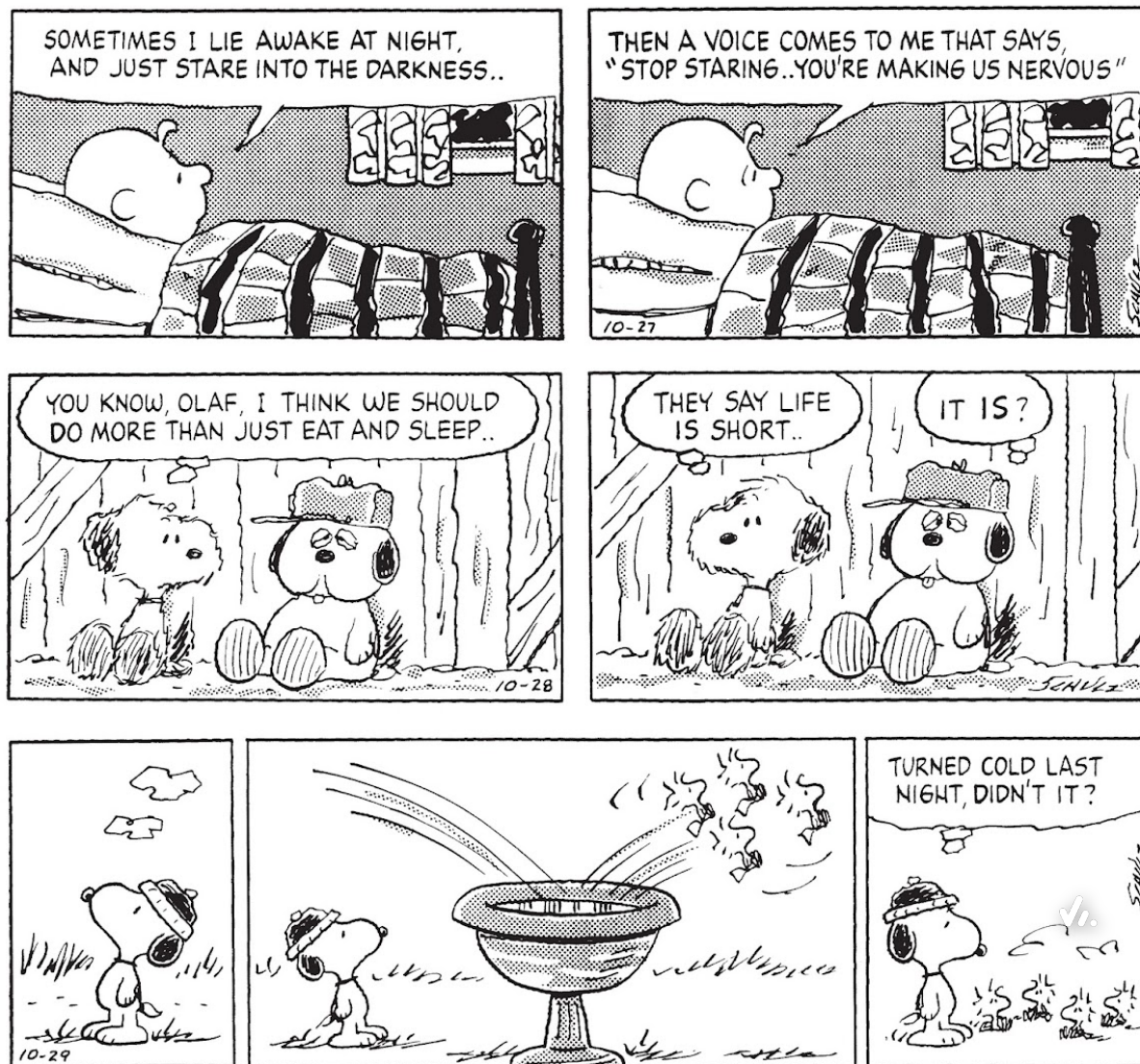


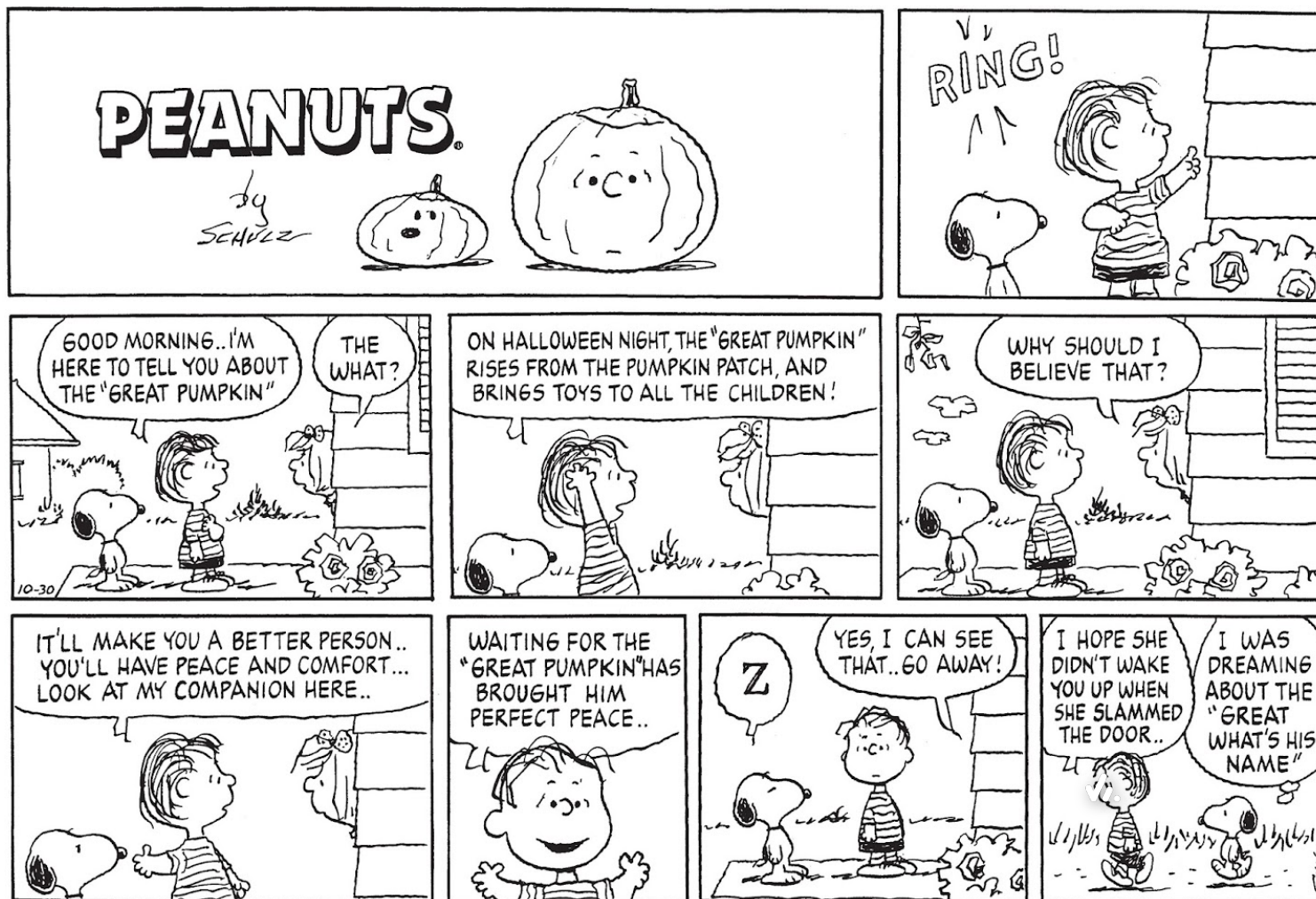






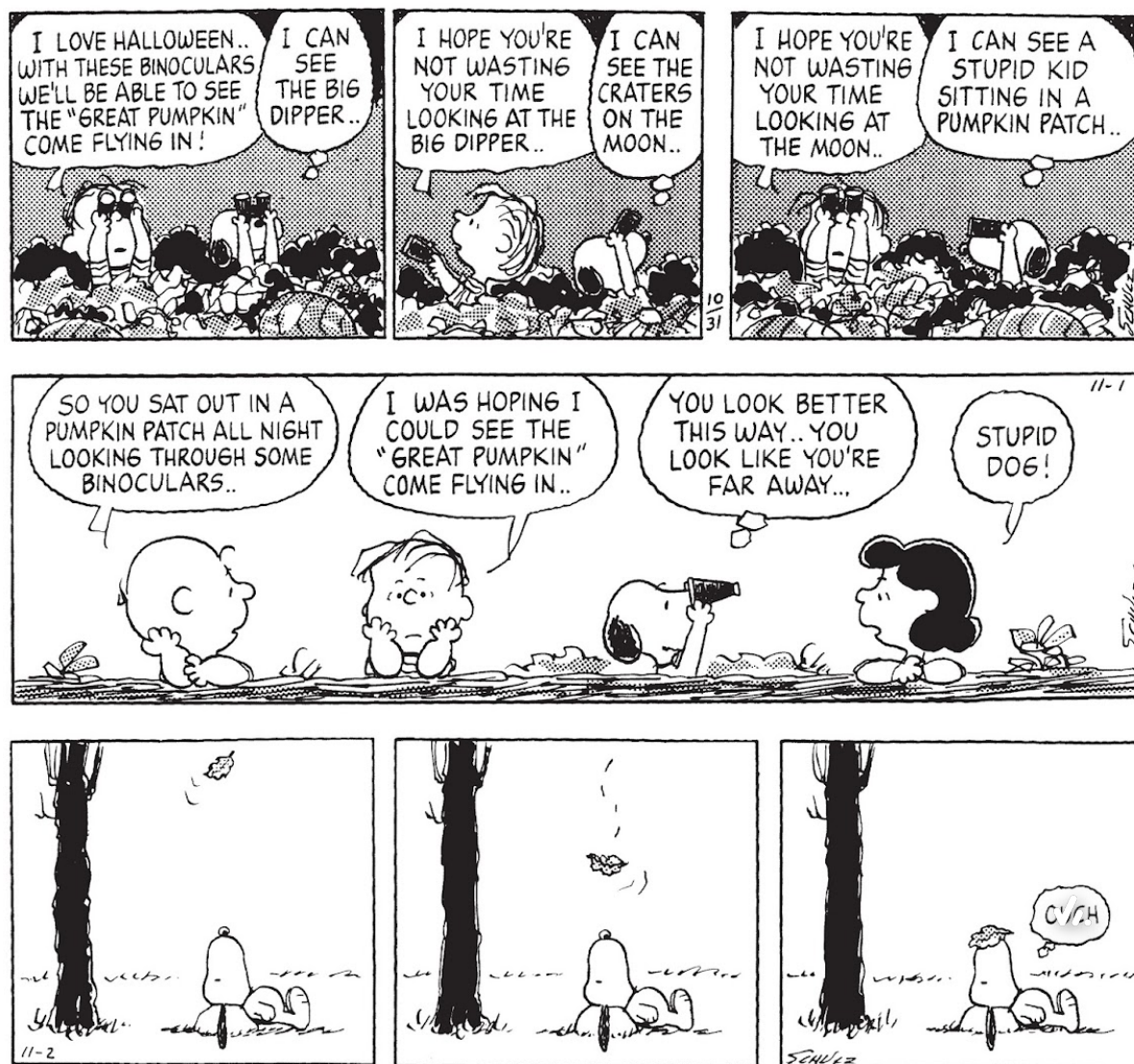


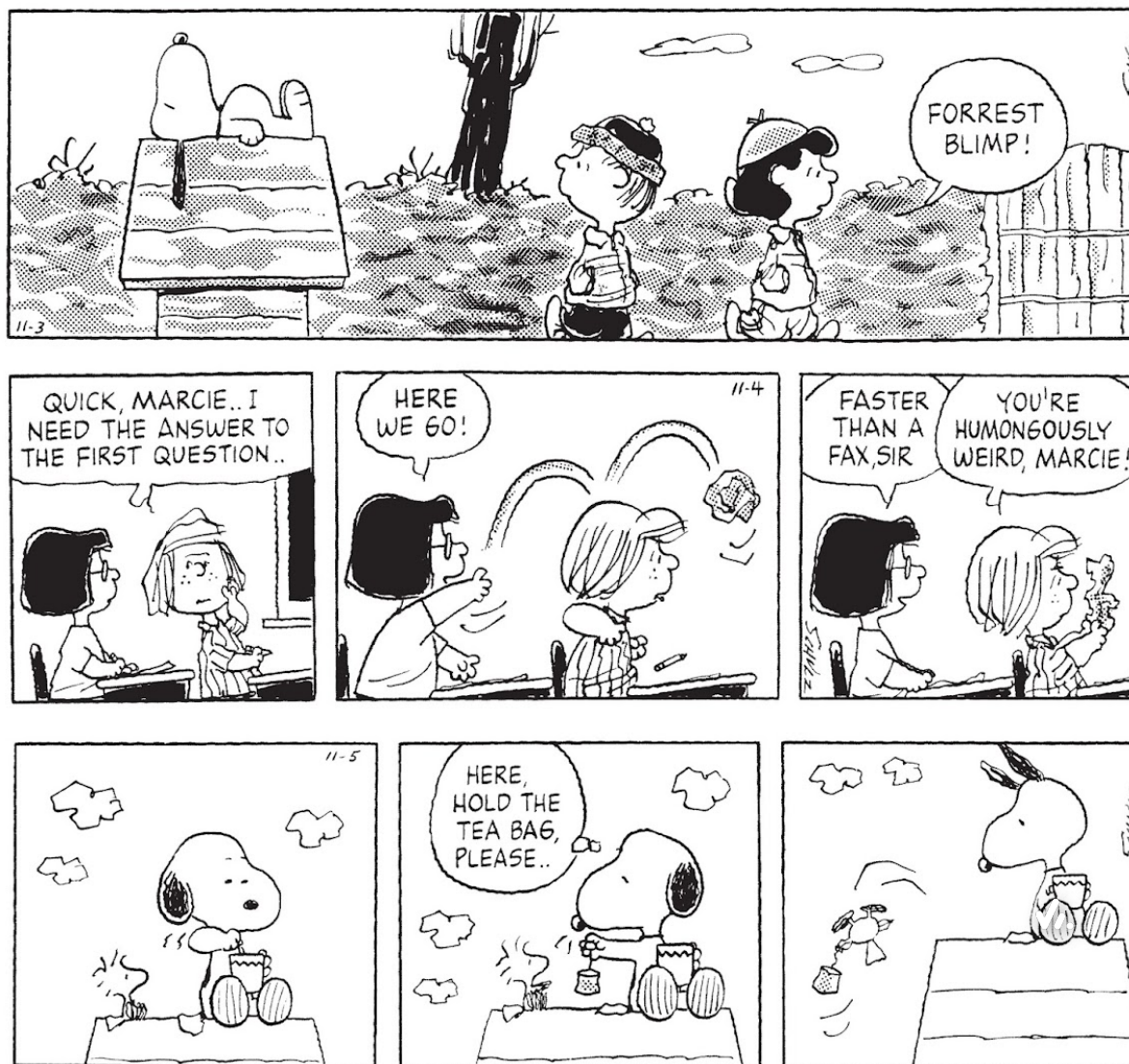




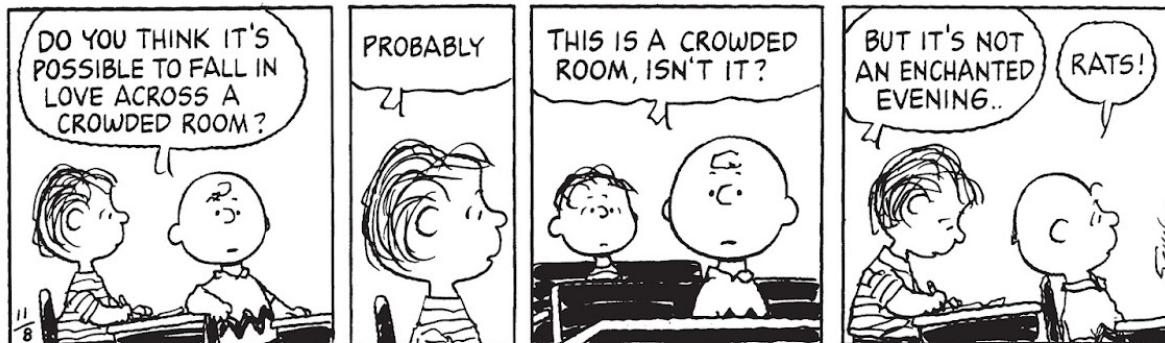
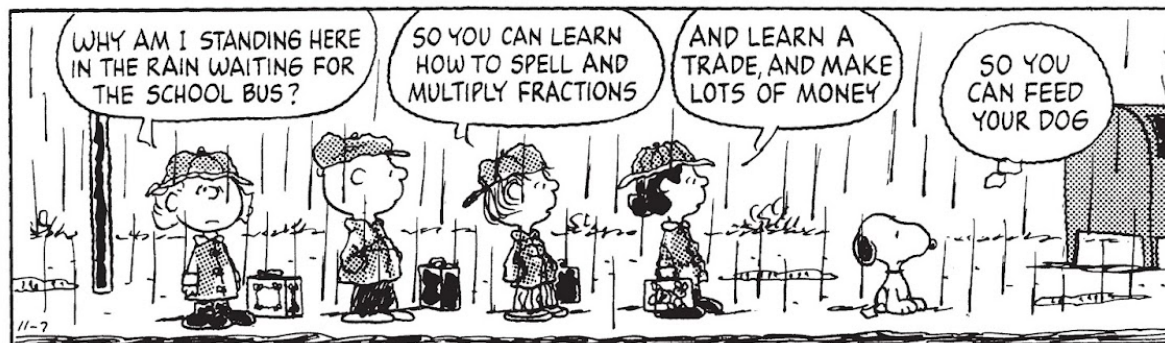
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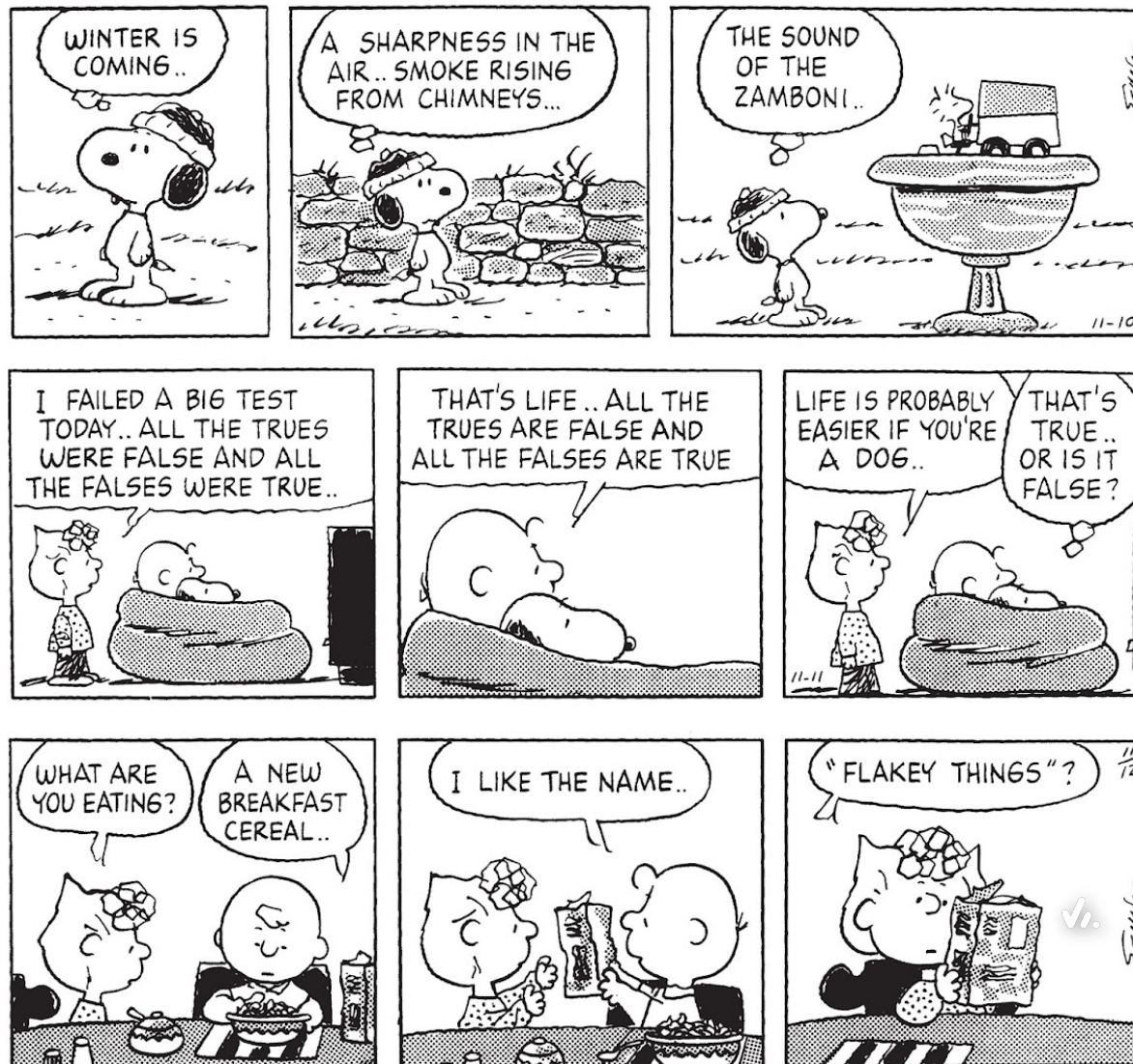
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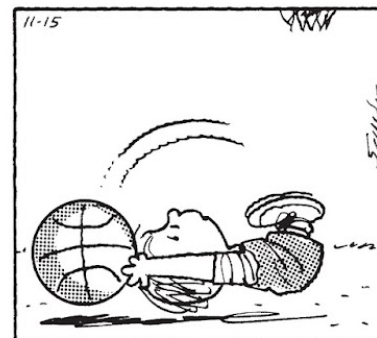


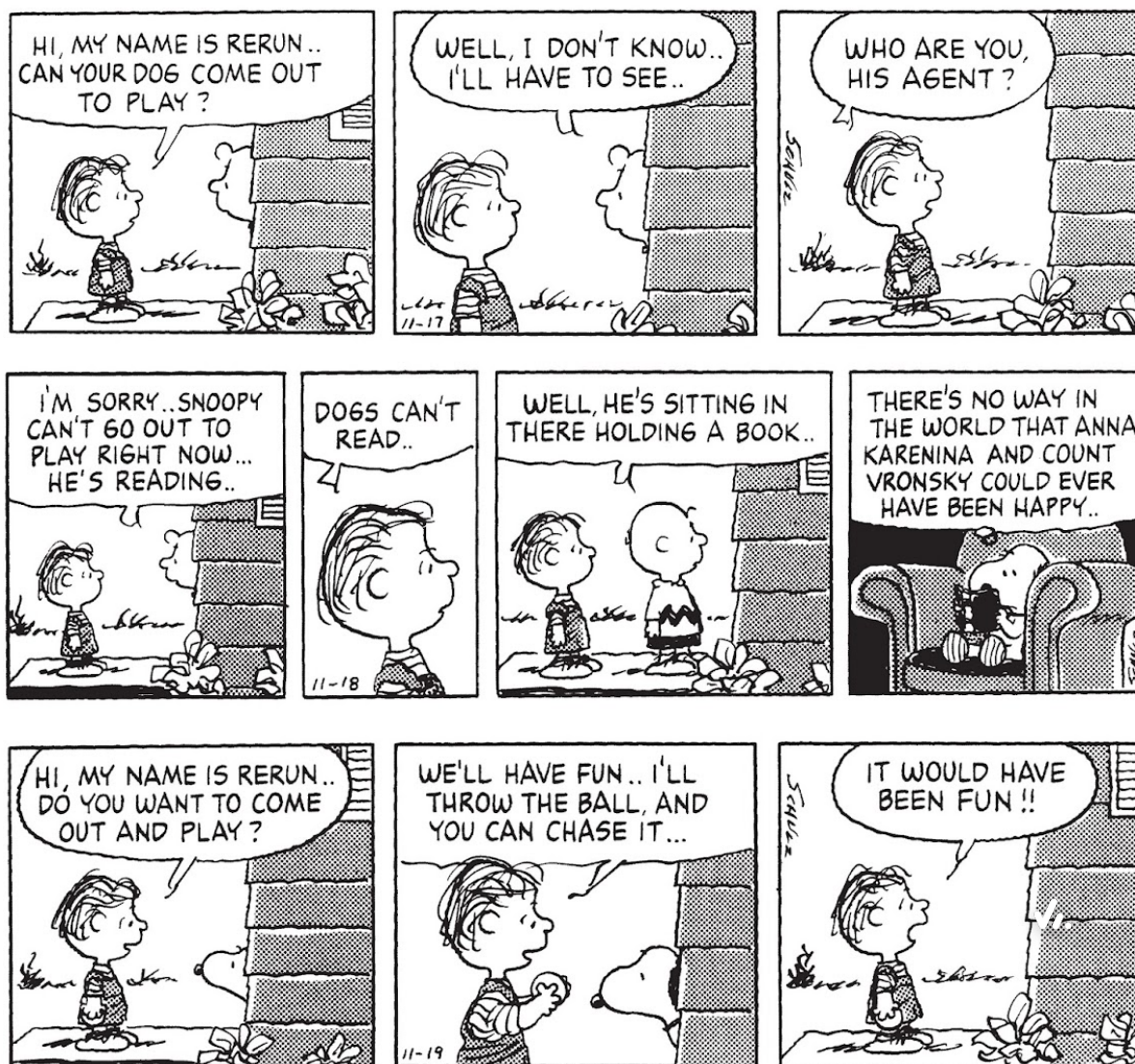


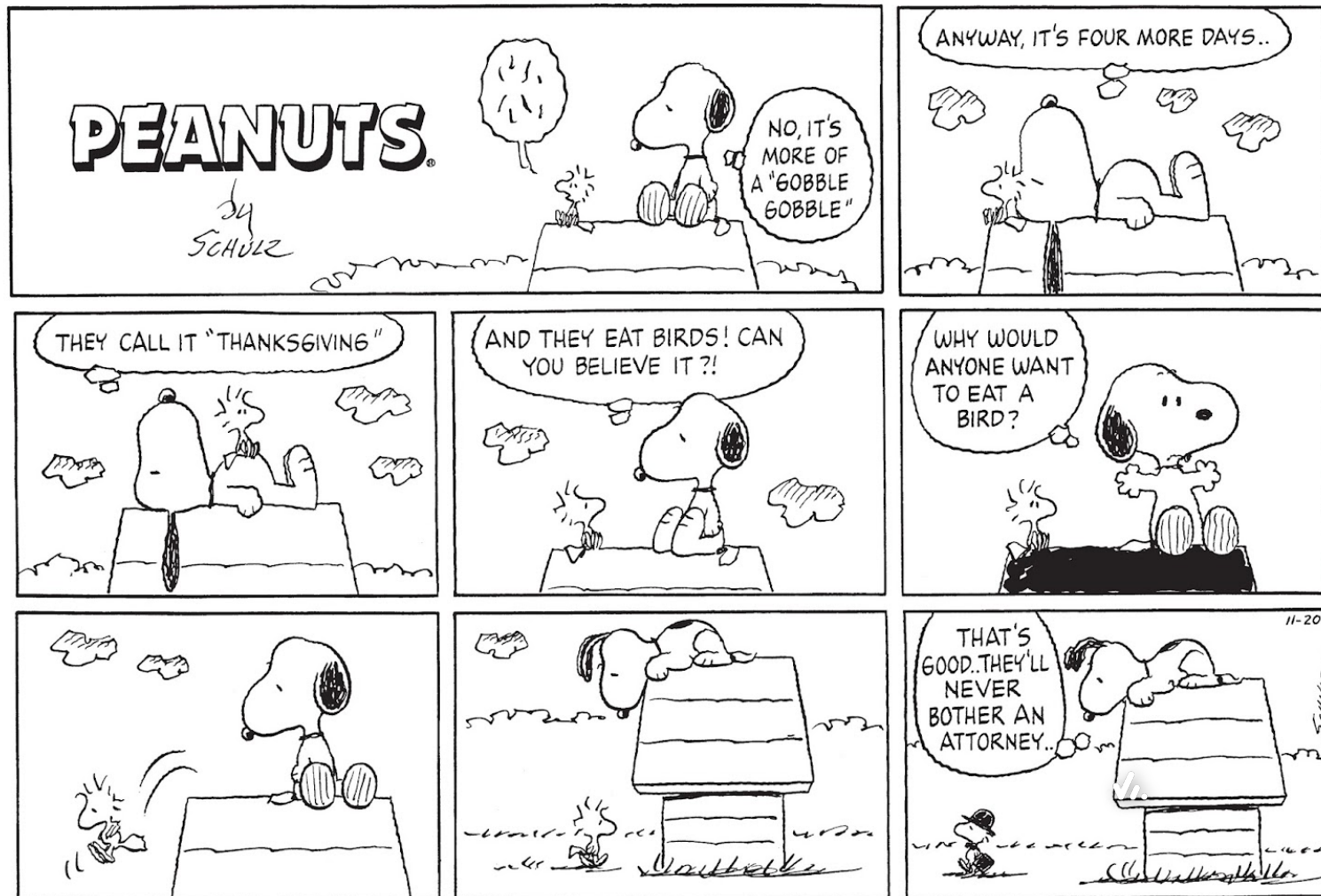












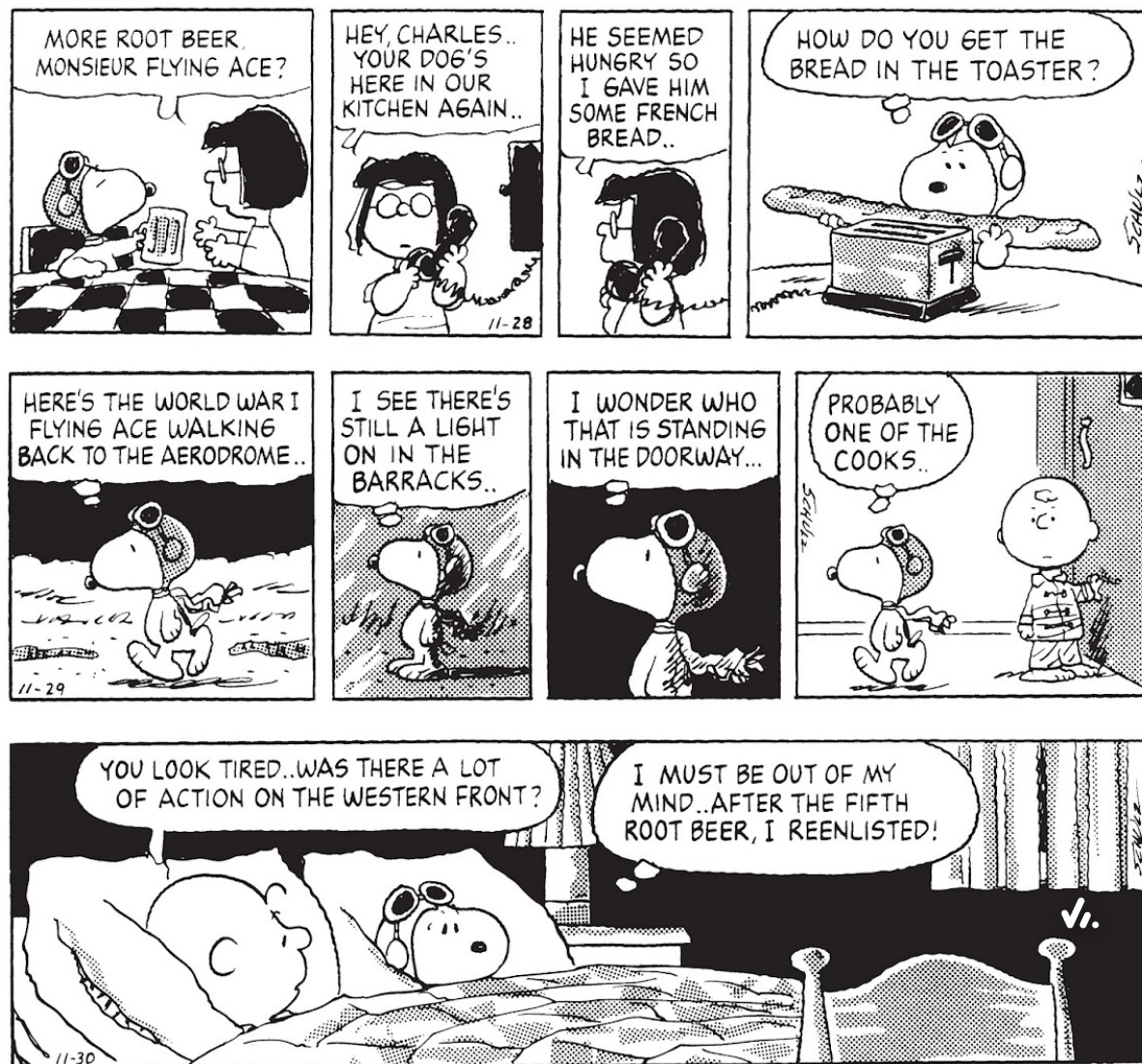
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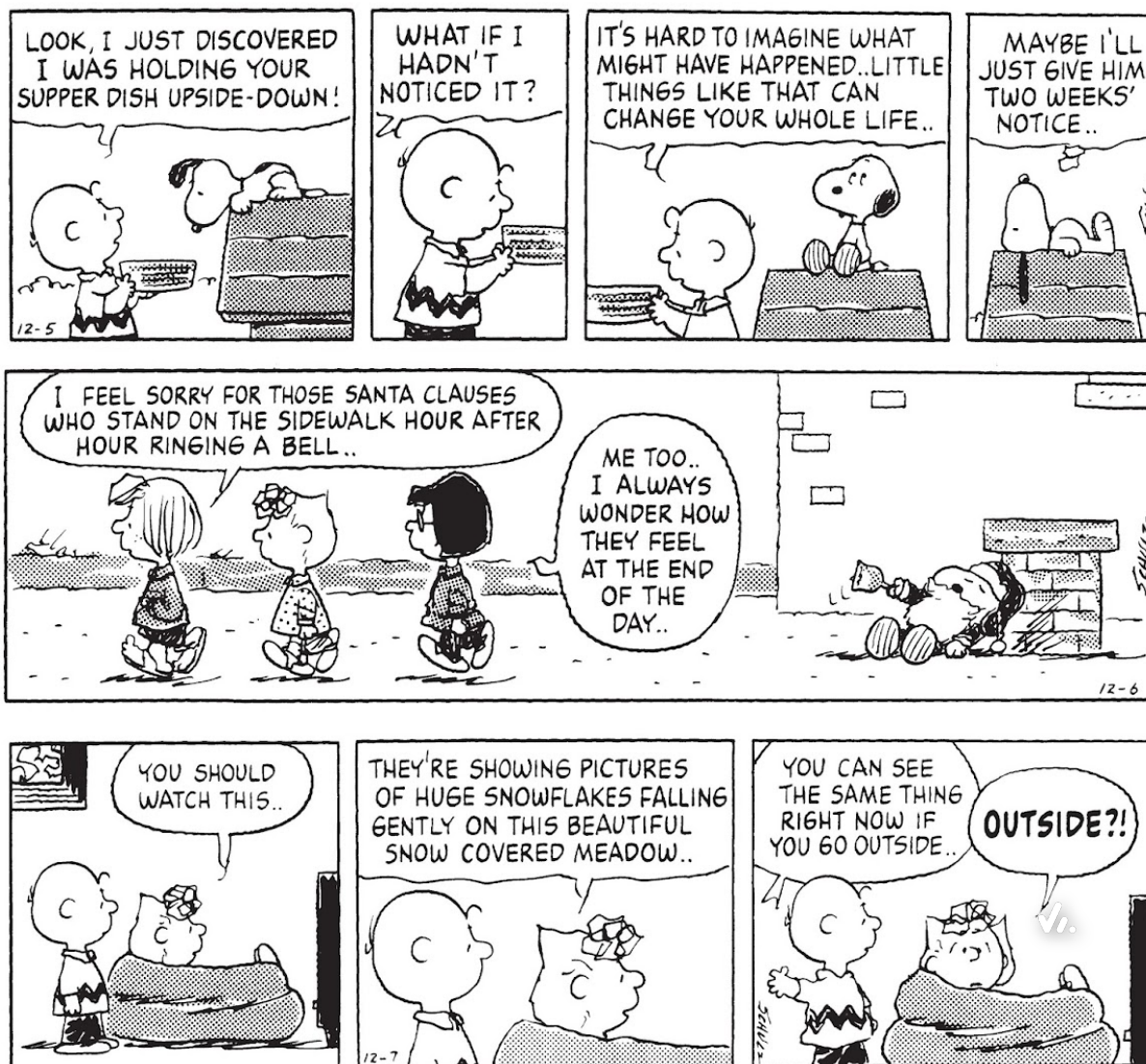


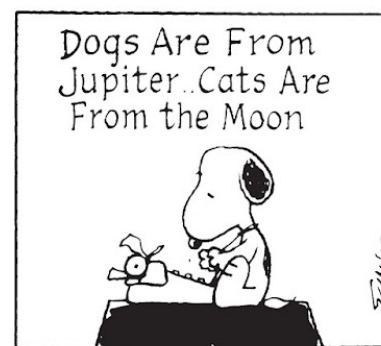
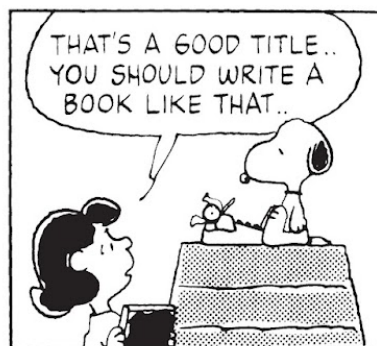
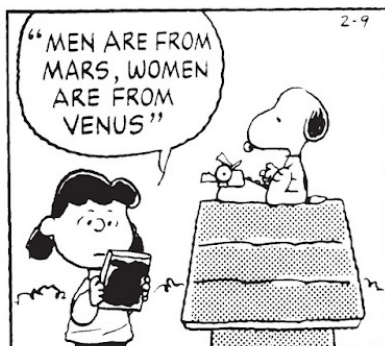
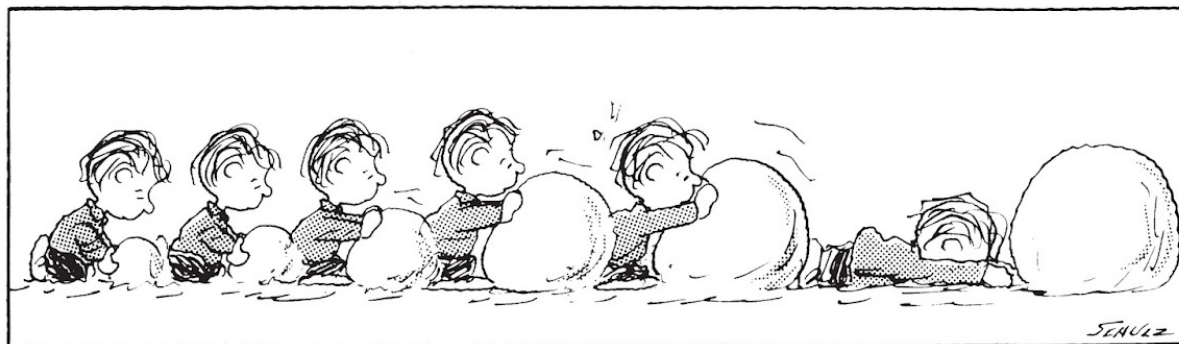


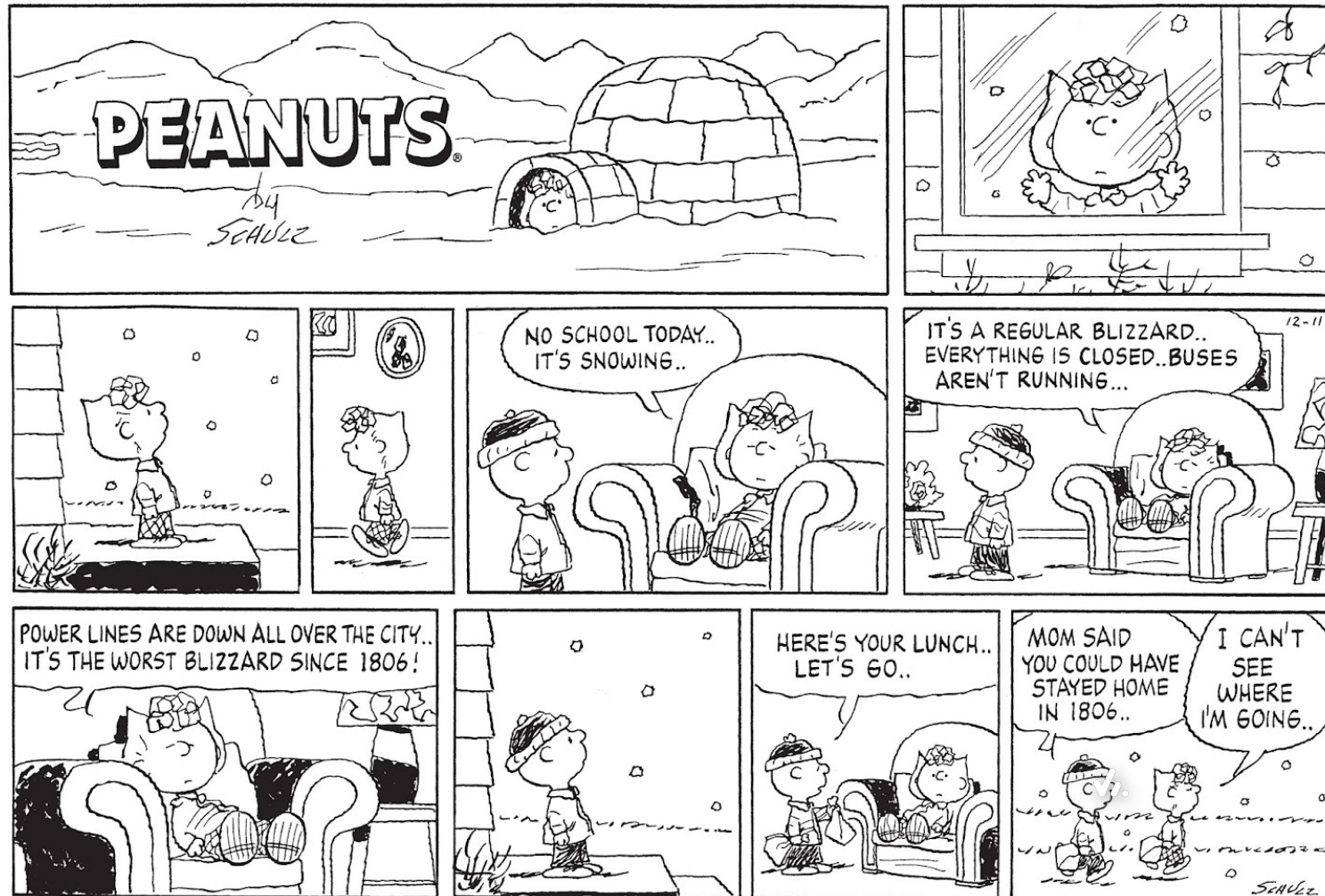


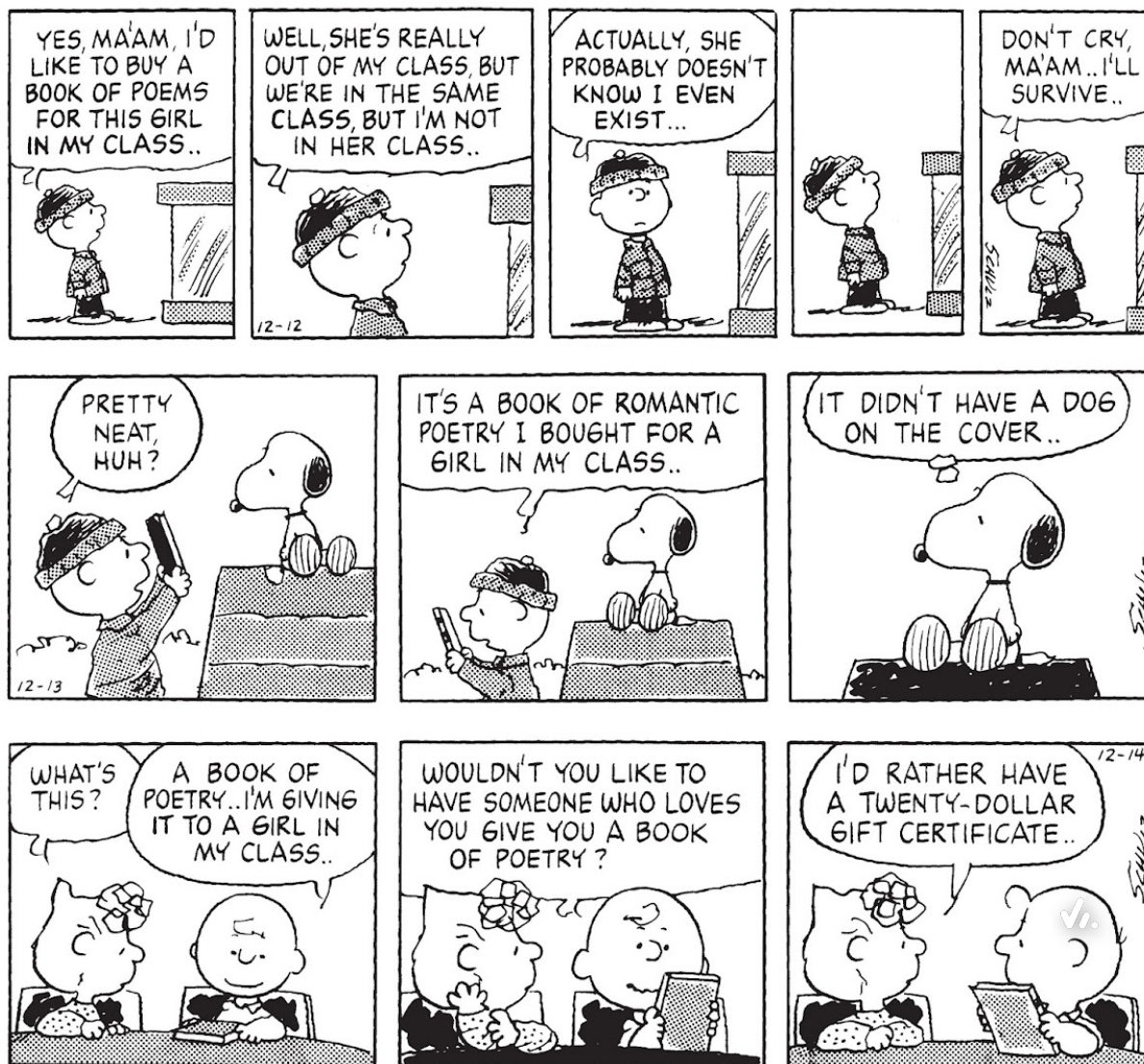


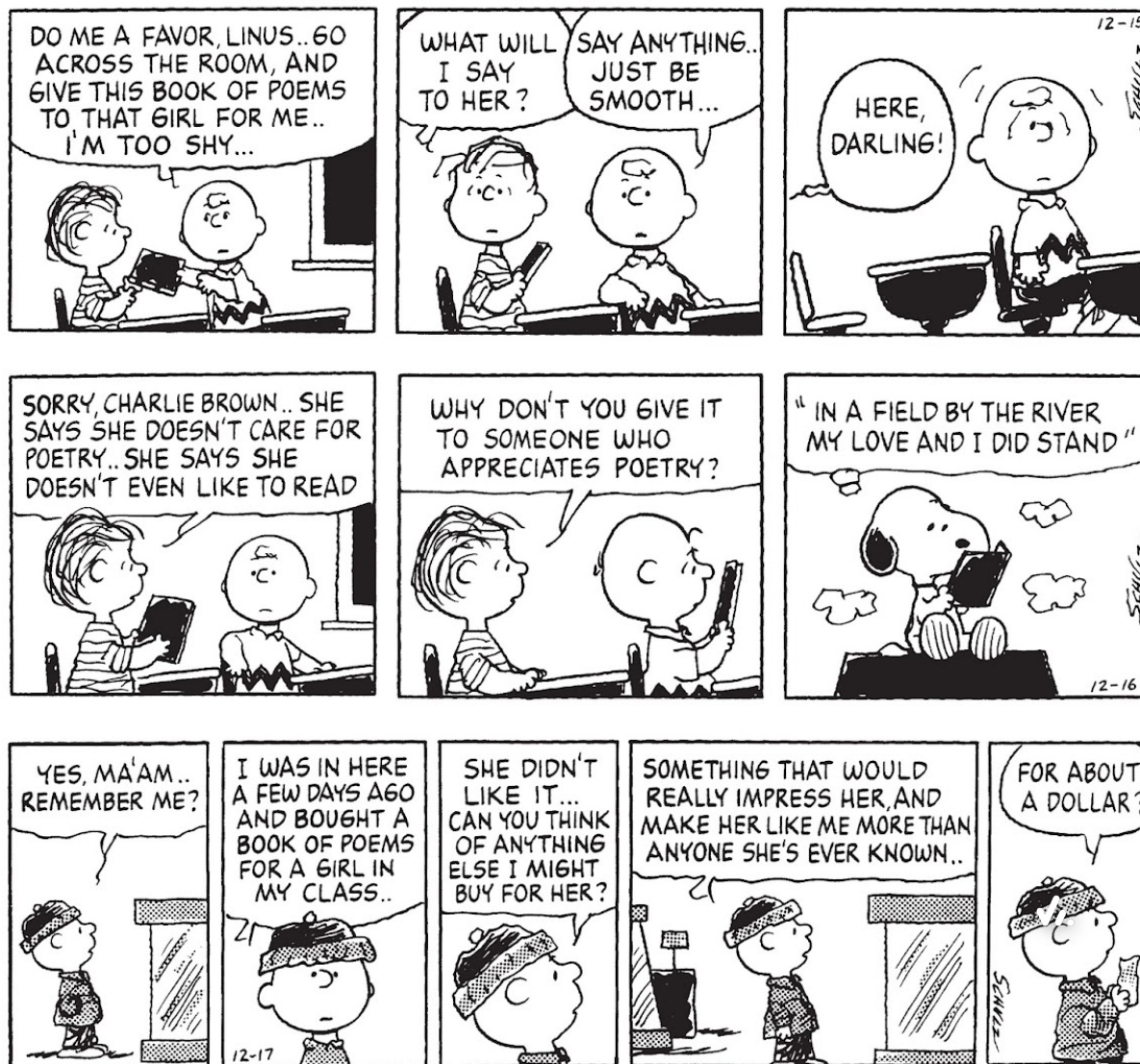




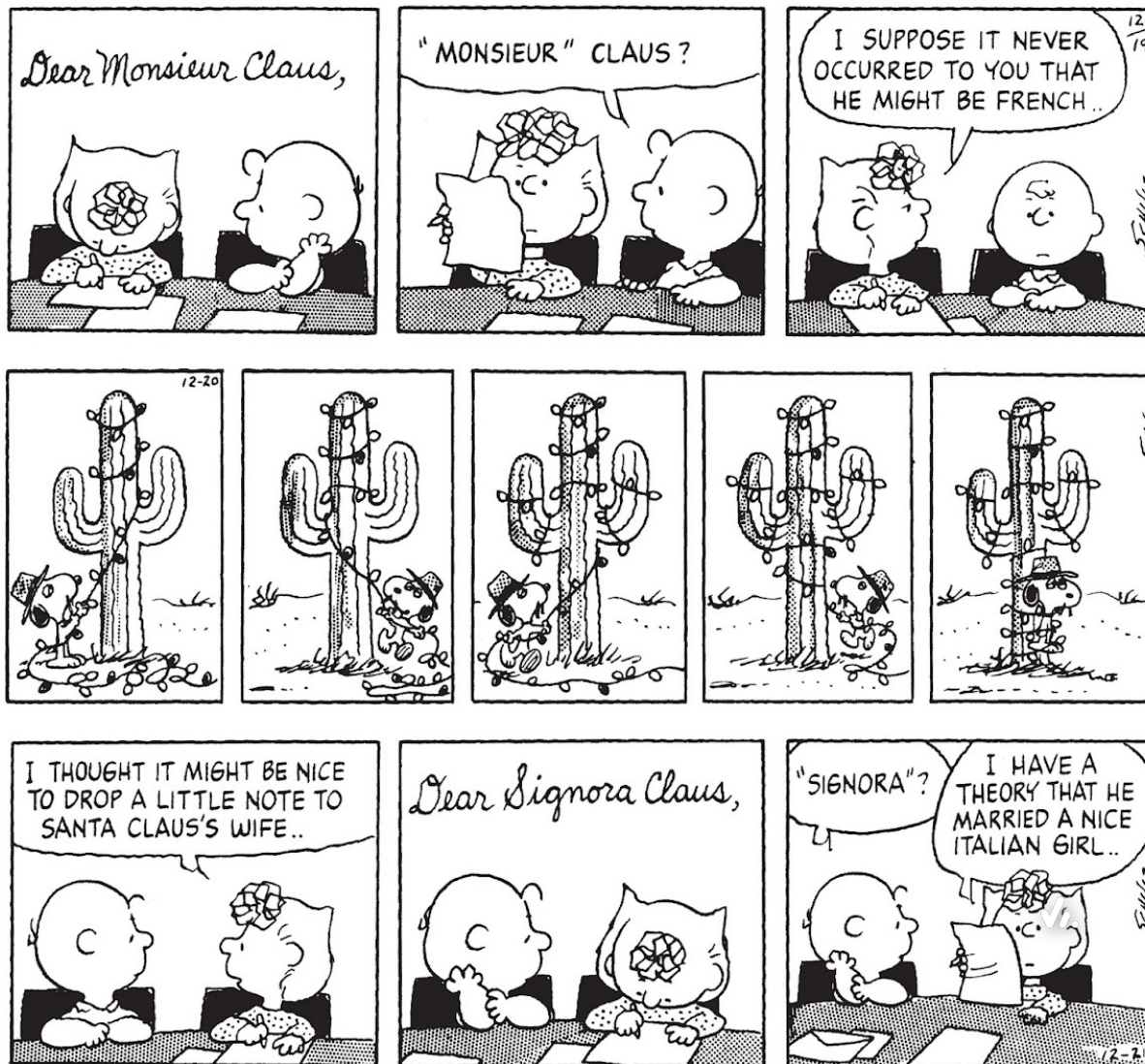




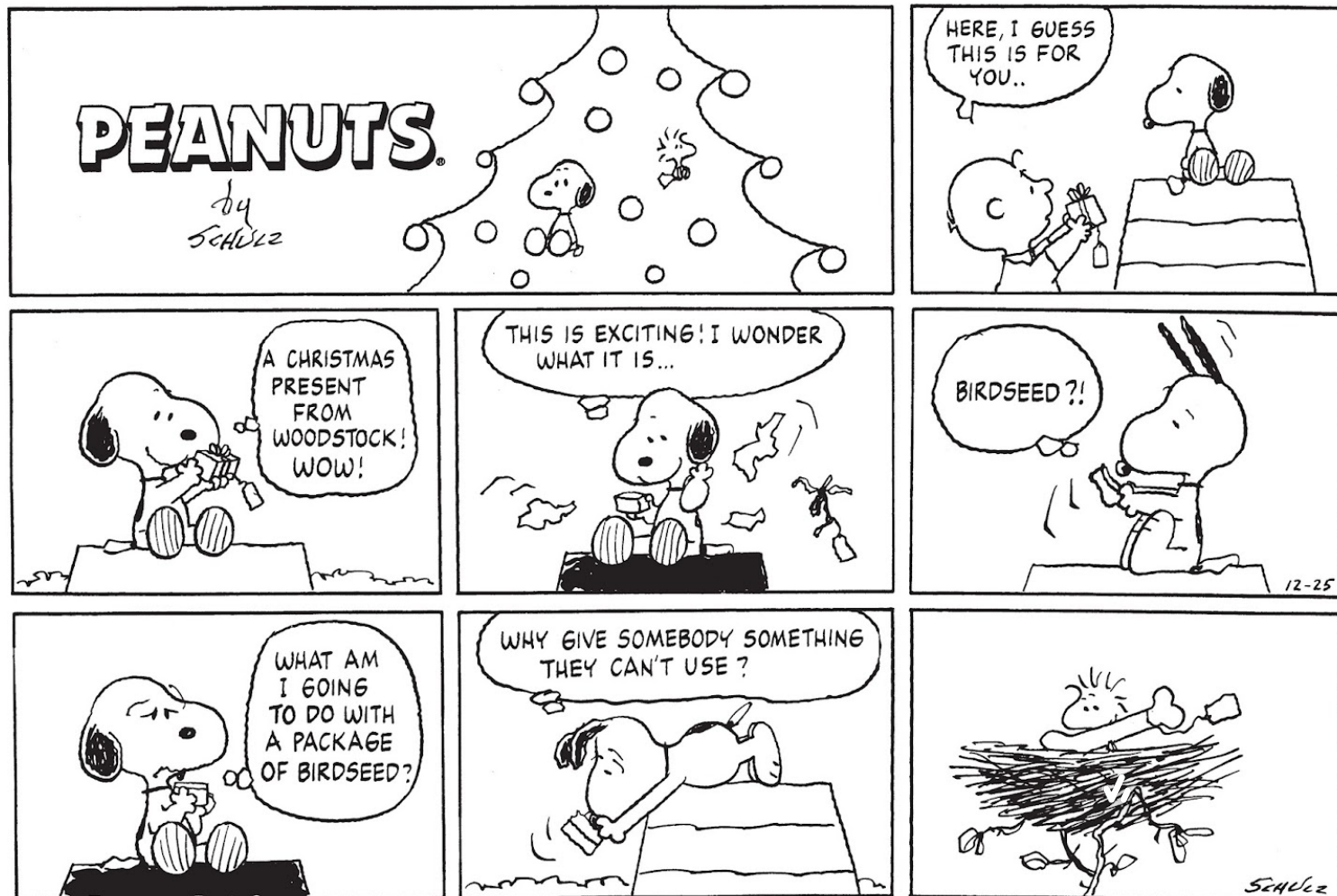


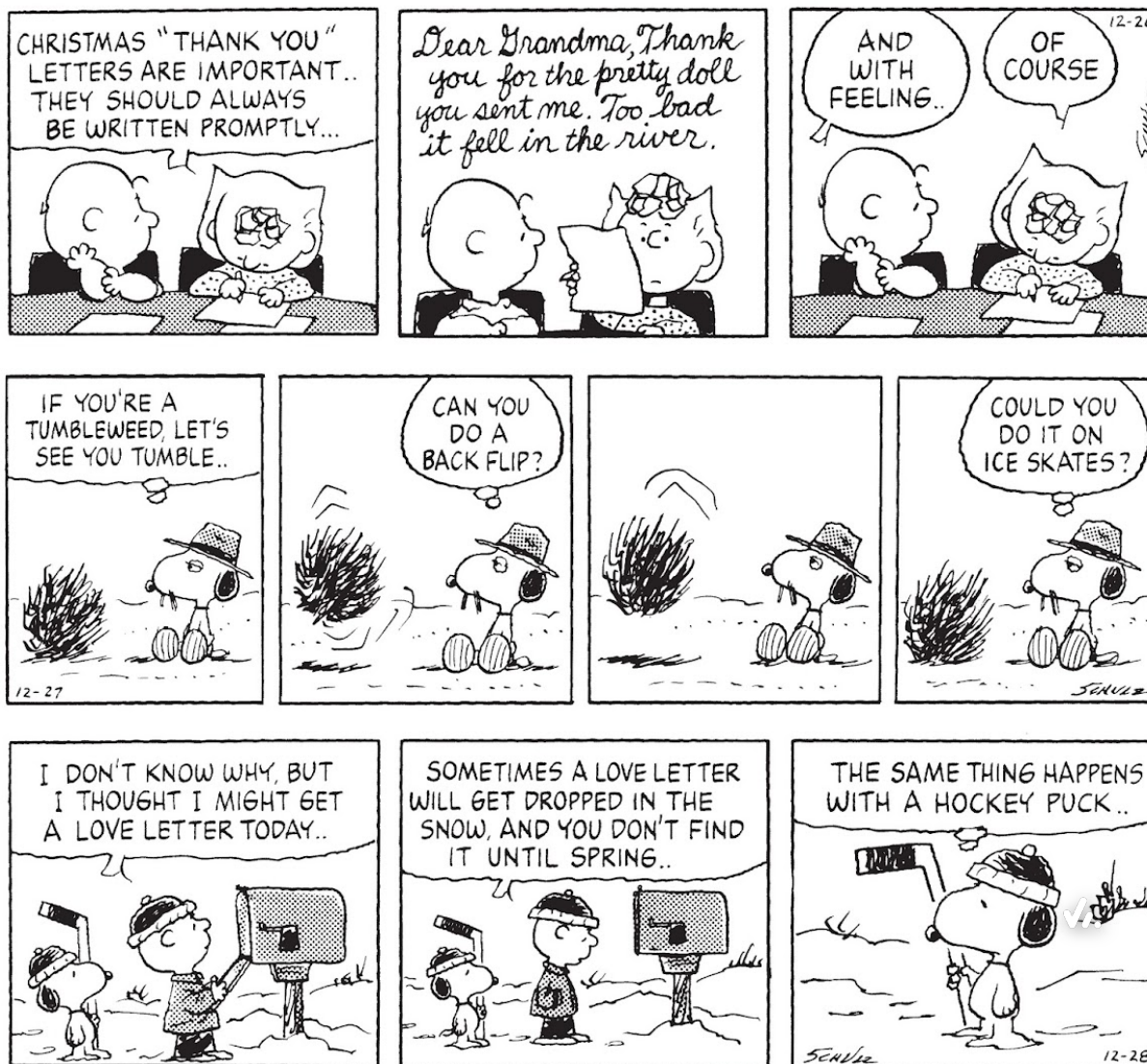


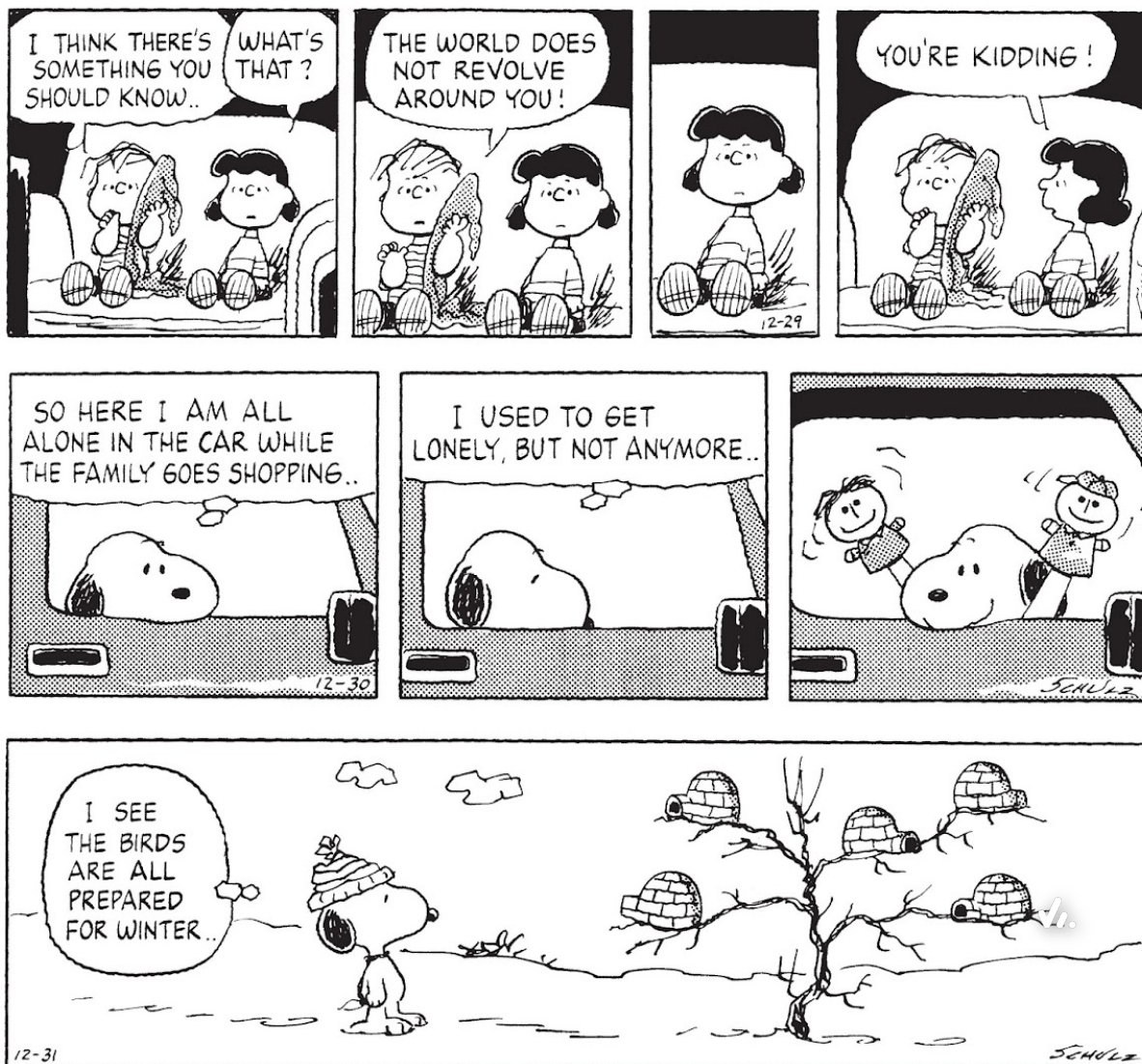


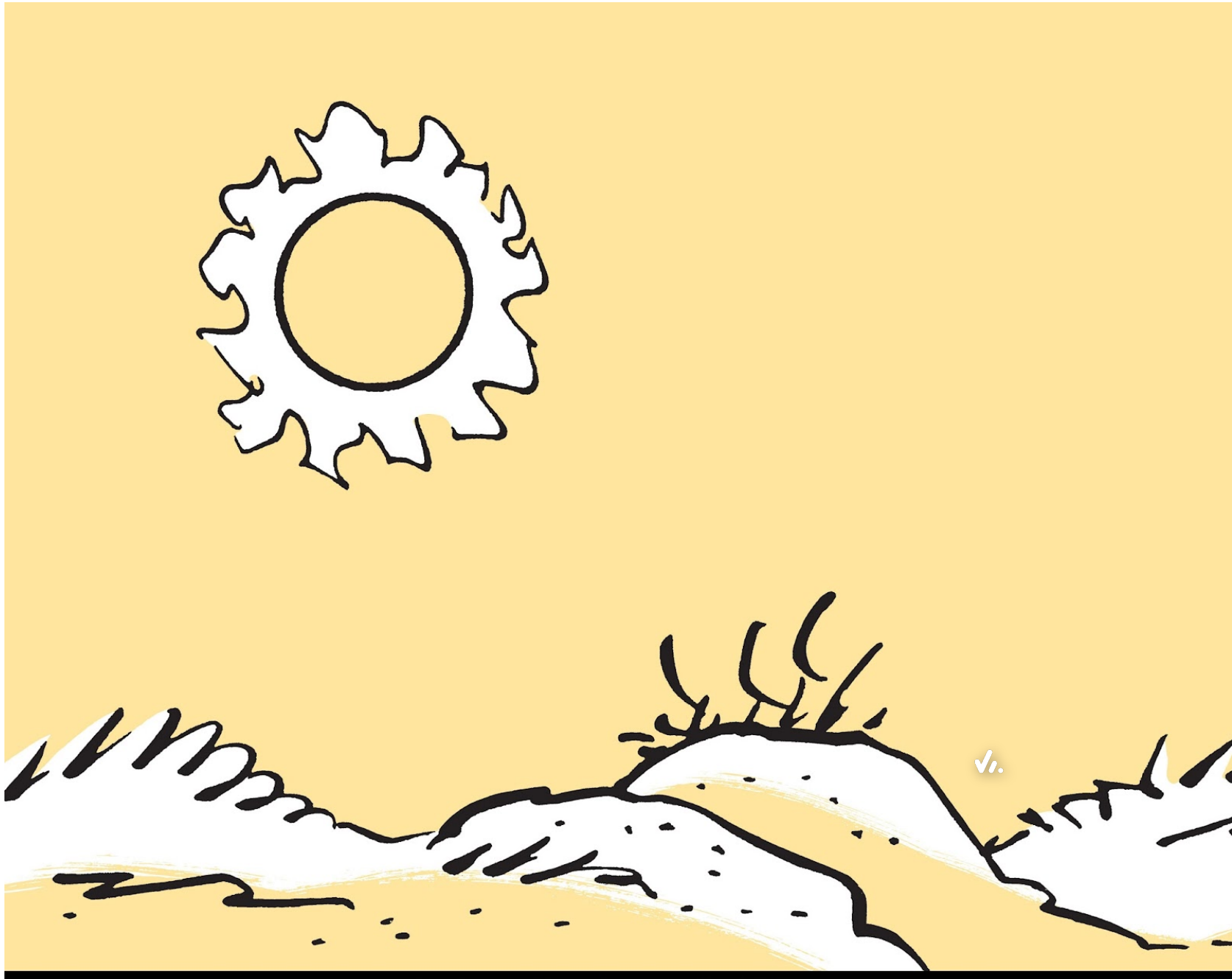
















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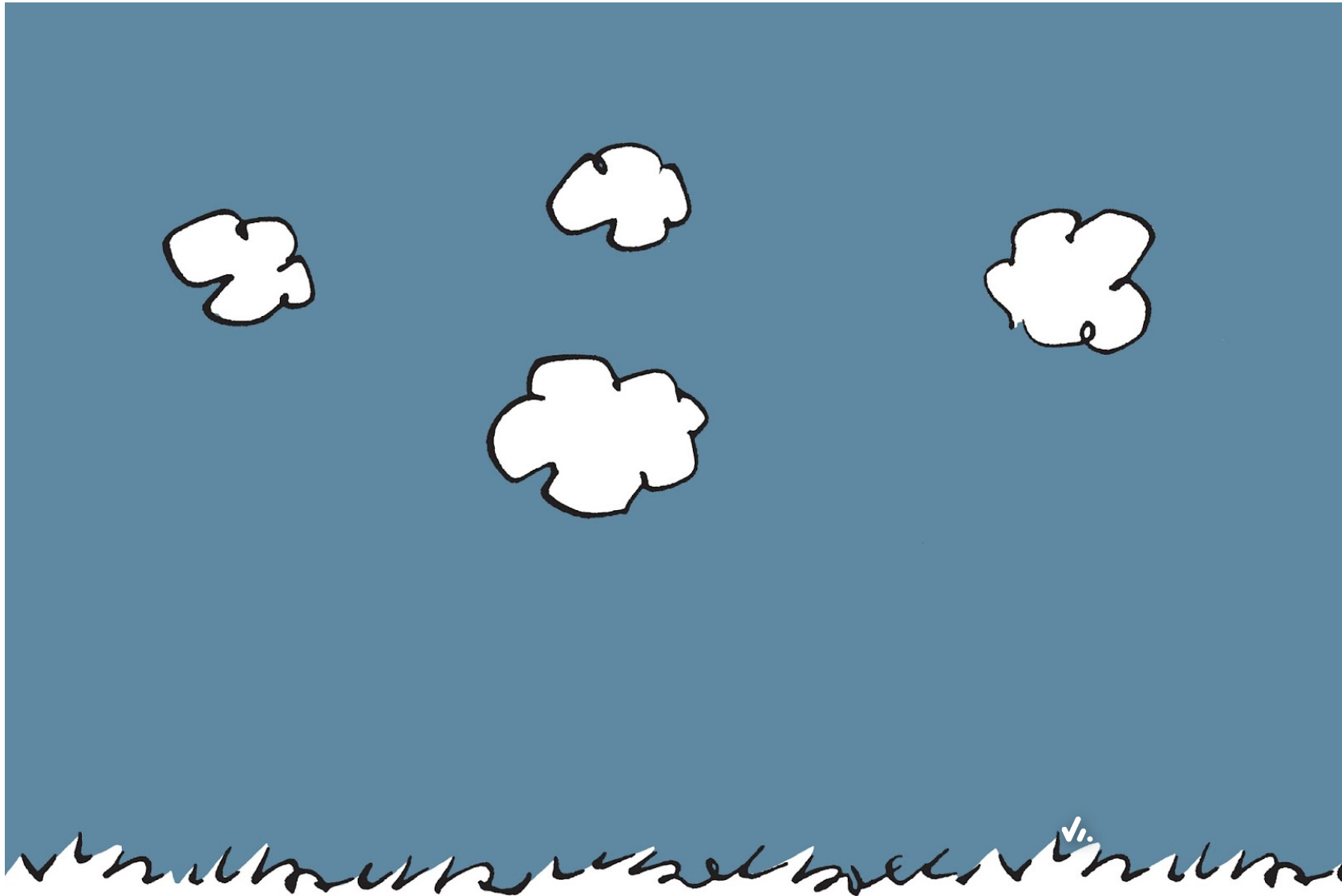
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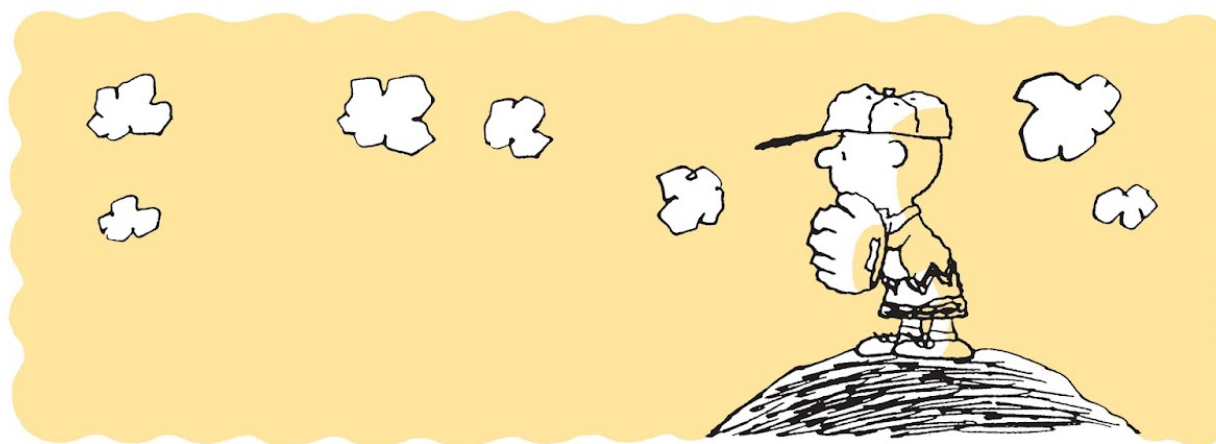


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CHARLES M. SCHULZ • 1922 to 2000

Charles M. Schulz was born November 26, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname “Sparky” (after the racehorse Spark Plug in the newspaper strip *Barney Google*).

Schulz grew up in St. Paul. By all accounts, he led an unremarkable, albeit sheltered, childhood. He was an only child, close to both parents. His eventual career path was nurtured by his father, who bought four Sunday papers every week — just for the comics.

An outstanding student, he skipped two grades early on, but began to flounder in high school — perhaps not so coincidentally at the same time kids are going through their cruelest, most status-conscious

period of socialization. The pain, bitterness, insecurity, and failures chronicled in *Peanuts* appear to have originated from this period of Schulz’s life.

Although Schulz enjoyed sports, he also found refuge in solitary activities: reading, drawing, and watching movies. He bought comic books and Big Little Books, pored over the newspaper strips, and copied his favorites — *Buck Rogers*, the Walt Disney characters, *Popeye*, *Tim Tyler’s Luck*. He quickly became a connoisseur; his heroes were Milton Caniff, Roy Crane, Hal Foster, and Alex Raymond.

In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art

Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 *Ripley's Believe It or Not!* installment.)

After World War II had ended and Schulz was discharged from the army, he started submitting gag cartoons to the various magazines of the time; his first breakthrough, however, came when an editor at *Timeless Topix* hired him to letter adventure comics. Soon after that, he was hired by his alma mater, Art Instruction, to correct student lessons returned by mail.

Between 1948 and 1950, he succeeded in selling 17 cartoons to the *Saturday Evening Post* — as well as, to the local *St. Paul Pioneer Press*, a weekly comic feature called *Li'l Folks*. It ran in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit.

He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing its interest in his submission, *Li'l Folks*. Schulz boarded a train in June for New York City; more interested in doing a strip than a panel, he also brought along the first installments

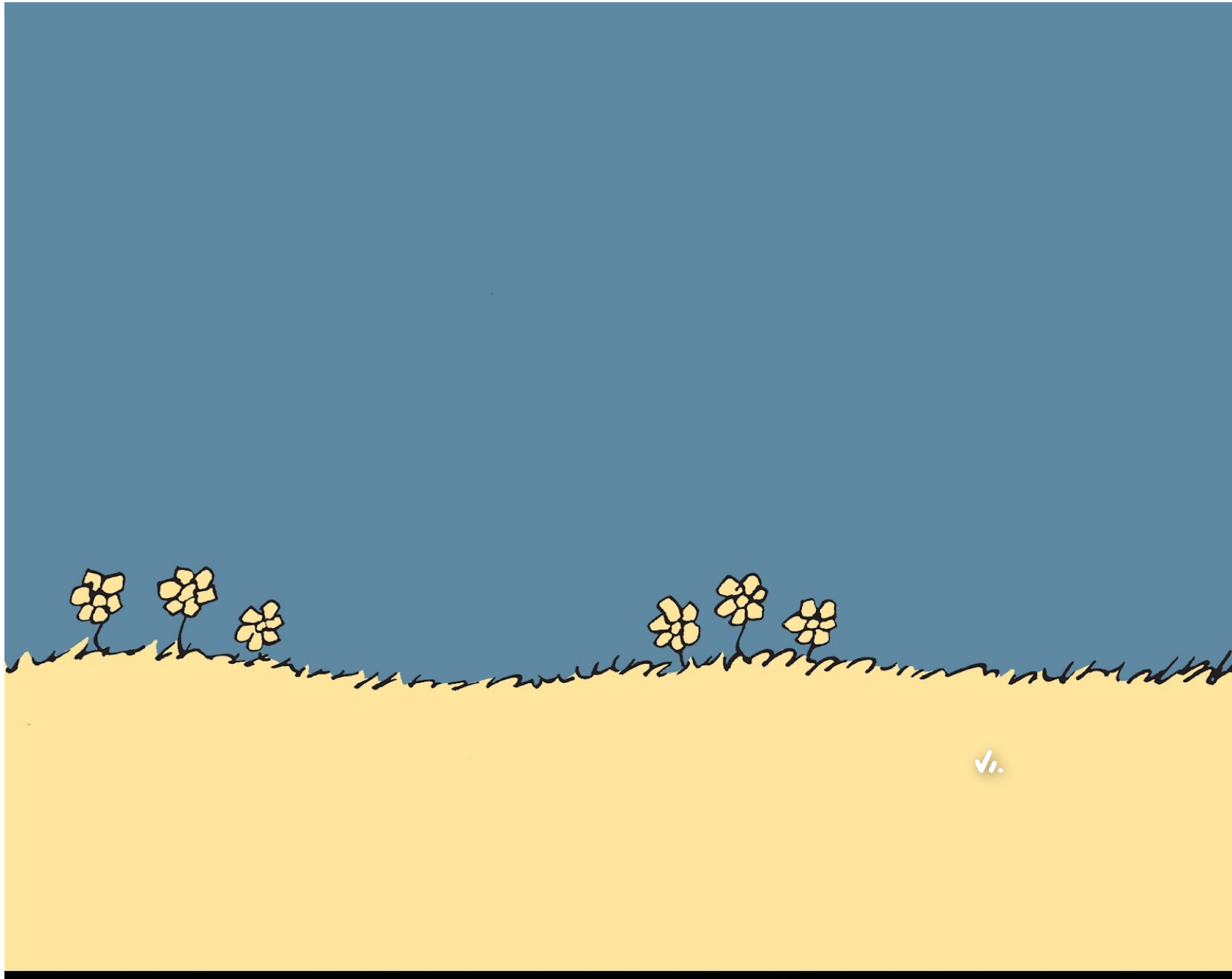
of what would become *Peanuts* — and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate). The first *Peanuts* daily appeared October 2, 1950; the first Sunday, January 6, 1952.

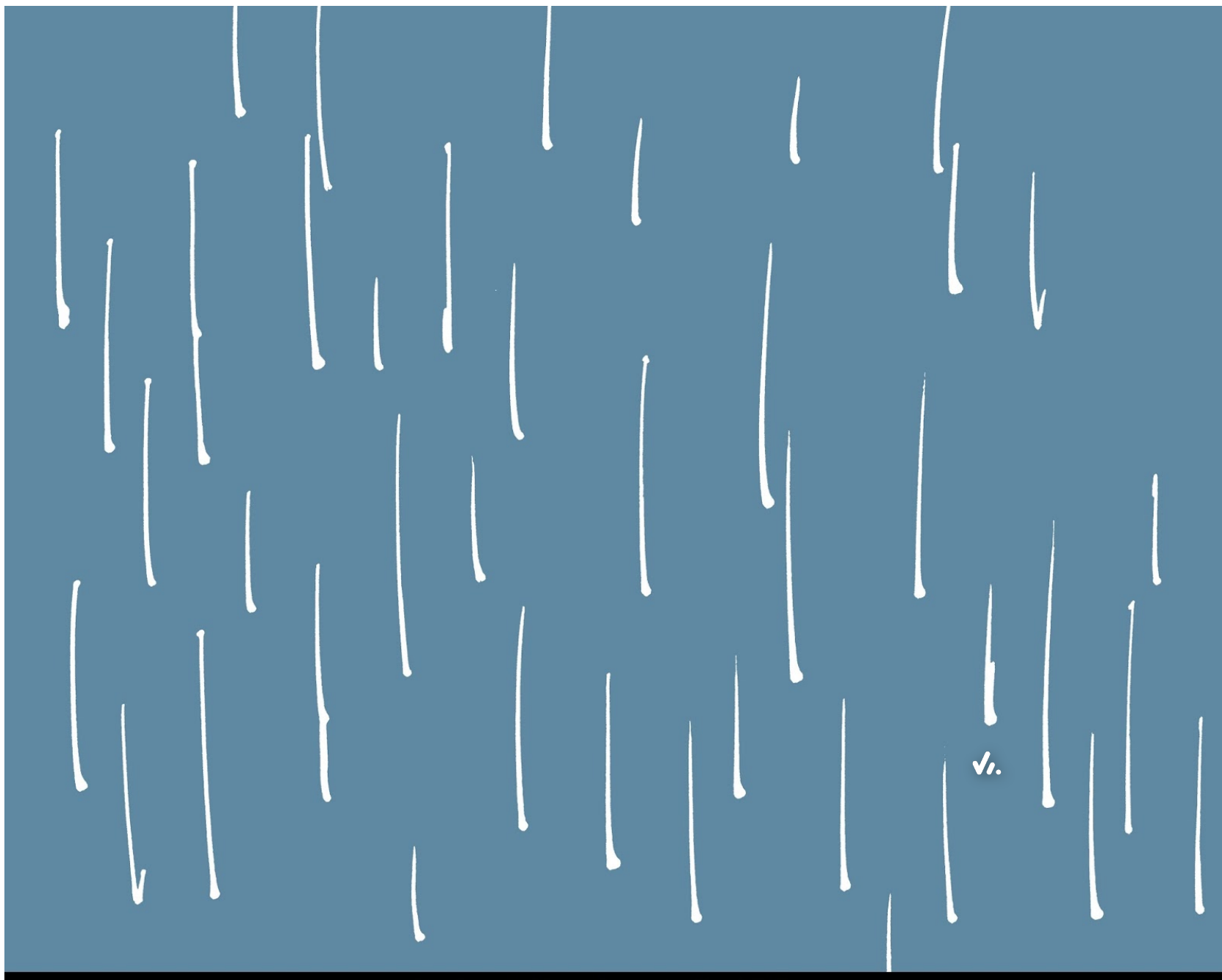
Prior to *Peanuts*, the province of the comics page had been that of gags, social and political observation, domestic comedy, soap opera, and various adventure genres. Although *Peanuts* changed, or evolved, during the 50 years Schulz wrote and drew it, it remained, as it began, an anomaly on the comics page — a comic strip about the interior crises of the cartoonist himself. After a painful divorce in 1973 from which he had not yet recovered, Schulz told a reporter, “Strangely, I’ve drawn better cartoons in the last six months — or as good as I’ve ever drawn. I don’t know how the human mind works.” Surely, it was this kind of humility in the face of profoundly irreducible human questions that makes *Peanuts* as universally moving as it is.

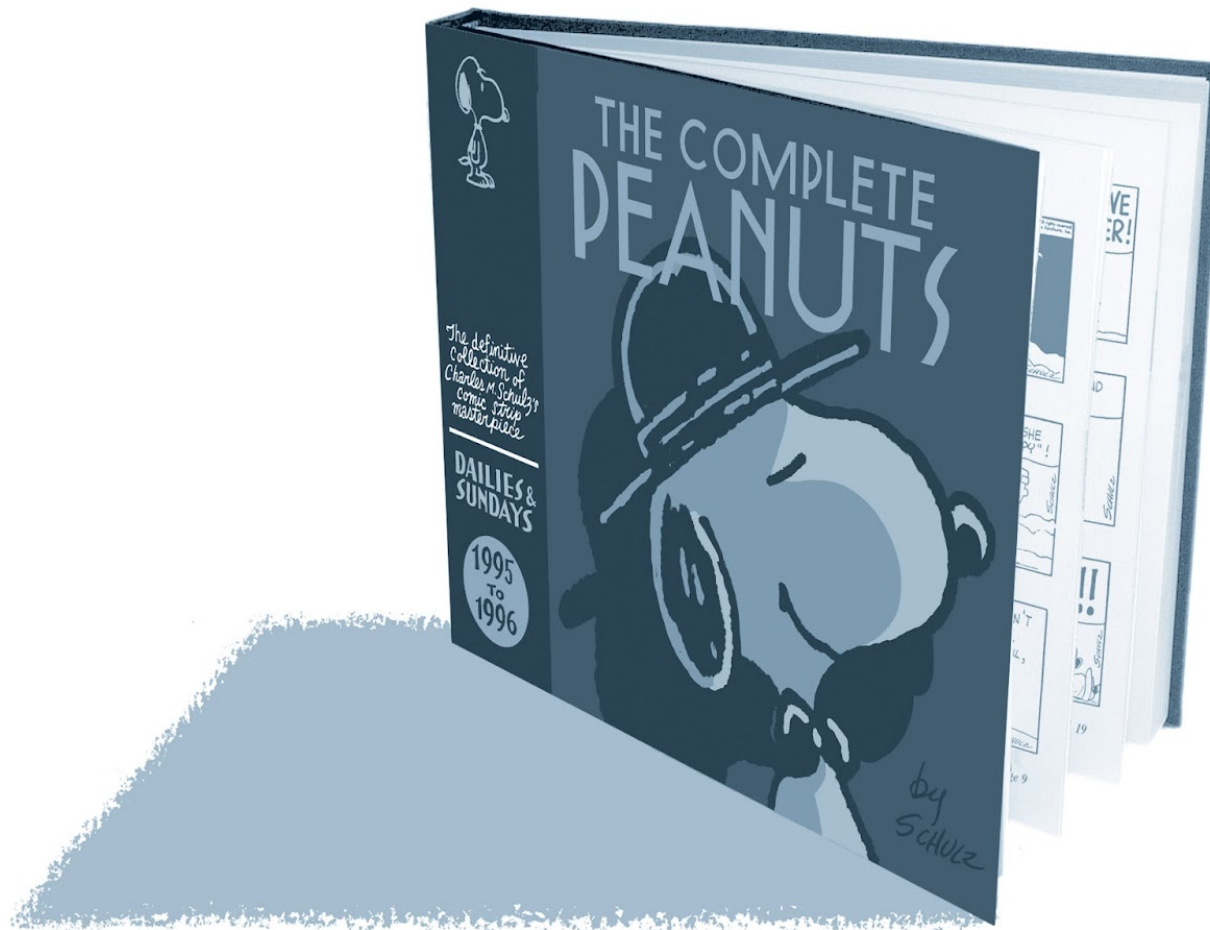
Diagnosed with cancer, Schulz retired from *Peanuts* at the end of 1999. He died on February 12, 2000, the day before his last strip was published (and two days before Valentine’s Day) — having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand — an unmatched achievement in comics.

—Gary Groth









COMING IN *THE COMPLETE PEANUTS*: 1995-1996



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